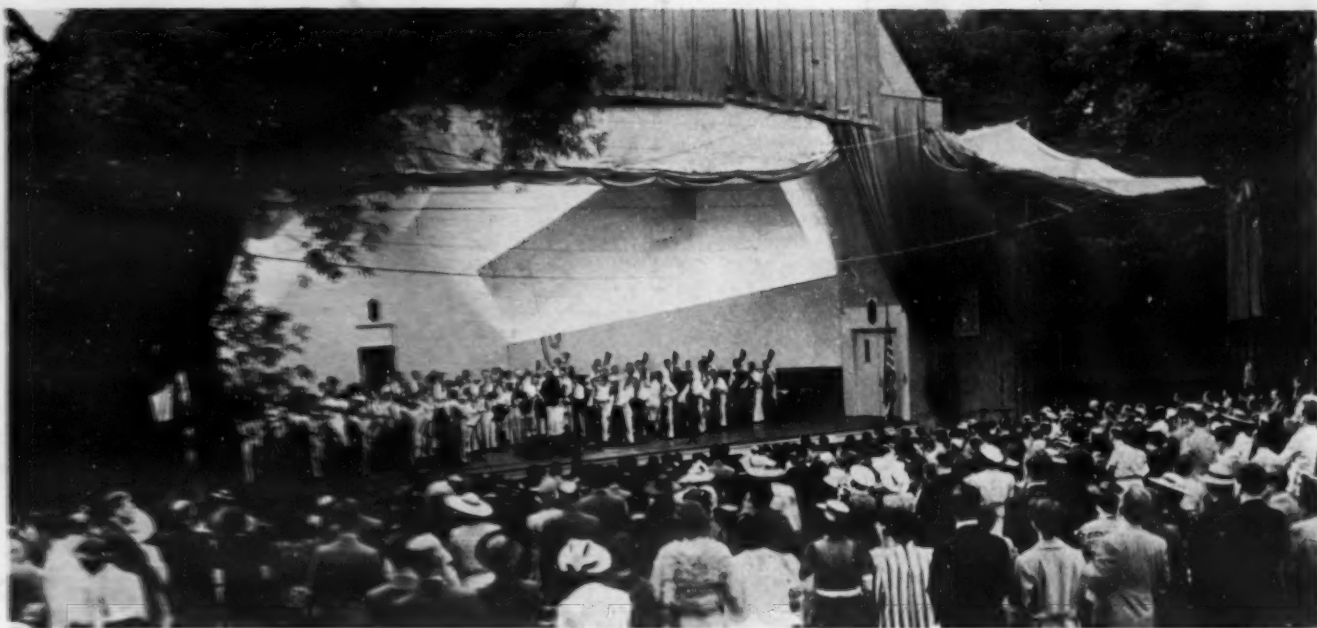


MUSICAL AMERICA

Founded in 1898 by JOHN C. FREUND

July, 1938

America Turns to Music in the Open



Scene at Robin Hood Dell in Philadelphia at the Opening of the Dell Concerts. Eugene Ormandy Leads 'The Star-Spangled Banner'

GERSHWIN HONORED IN STADIUM EVENT

Iturbi, Smallens and Marrow
Conduct in Opening Weeks
of Series

After a fortunate opening on June 23, when José Iturbi conducted, Albert Spalding was soloist and Mayor La Guardia speaker, with Adolph Lewisohn present to bow, (his usual speech was foregone), New York's stadium concerts were stalked during their first three weeks by rain, with some concerts shifted to the Great Hall of the City College and one in which Grace Moore was to have sung called off entirely. Among postponements was the memorial concert for George Gershwin, with Paul Whiteman conducting, scheduled for July 11. Besides Mr. Iturbi, Alexander Smallens and Macklin Marrow conducted, the former for the first time.

A development without parallel in the past history of the Stadium, was the picketing of some of Mr. Iturbi's concerts by members of a Spanish Anti-Fascist League, which charged by means of leaflets, signs and shouts that the conductor was a Fascist. Their vocal protests, delivered from outside the grounds, proved disturbing to the audience the first night of the picketing, but thereafter they were persuaded to do their picketing silently.

The postponed Gershwin Memorial concert, given under threatening skies on the evening of March 12, attracted an audience of 19,000, much the largest of the series to date. Last year's Gershwin concert brought to the Stadium about a thousand more, its total of 20,000. (Continued on page 26)



A Pause in a Rehearsal at the New York Stadium. From the Left, Albert Spalding, José Iturbi with His Granddaughter, Mari Teresa Hero; and Massimo Freccia, One of the Summer Season's New Conductors

DELL SERIES BEGUN IN PHILADELPHIA

Ormandy, Wallenstein, Smallens,
O'Connell, Conduct—First
of Four Operas Given

PHILADELPHIA, July 10.—Despite a heat wave, a large audience was present for the opening program of the 1938 series of open-air concerts in Robin Hood Dell at Fairmount Park. Eugene Ormandy appeared as "guest-conductor" as a gesture of good-will to the men of the orchestra and those concerned with the success of the Dell concerts. Alfred Reginald Allen is manager for the series, and John W. Molloy, a member of the orchestra, is assistant

manager. The project calls for five performances weekly with Wednesday and Sunday evenings "dark".

Mr. Ormandy conducted Brahms's First Symphony with respect for its structural and musical values; the Overture to 'Die Meistersinger', and on the second half of the program music by Johann Strauss.

Alexander Smallens was conductor for the evening of June 24 with Jeanette Savran, pianist, as soloist in Tchaikovsky's B Flat Minor Concerto. She revealed notable technical facility; and won a large share of the applause. (Continued on page 26)

METROPOLITAN PLANS WAGNER SERIES FOR N. Y. FAIR

Entire Organization Placed
at Disposal of Exposition—
Performances to Parallel An-
nual Winter Cycles

Stars to Appear

Seven Music-Dramas, Includ-
ing 'Meistersinger', 'Tristan',
'The Ring' and 'Parsifal', Will
Be Given at Opera House in
May

A SPECIAL New York World's Fair season of Wagnerian opera, to be given by the Metropolitan Opera Association, Inc., under the auspices of the Fair, was announced on June 18 by Grover A. Whalen, president of the Fair Corporation.

The performances will take place at the Metropolitan Opera House during the first three weeks of the World's Fair next May, the inclusive dates for the entire series being May 3 to 17, 1939. 'Die Meistersinger' has been chosen to inaugurate the series, which will consist of seven performances, and the details of which are being arranged by Olin Downes, director of music at the Fair, in conjunction with Edward Johnson, the general manager of the Metropolitan Opera. The dates of the (Continued on page 28)

RAVINIA FESTIVAL SEASON IS OPENED

Rodzinski Conducts Chicago
Symphony in New Work
by Gardner Read

CHICAGO, July 10.—A steady down-pour the night of June 30 failed to interrupt the success of the opening of the Ravinia Festival, now in its third annual season. The conductor was Artur Rodzinski, who made his initial appearance with the Chicago Symphony on this occasion. His portion of the festival will be eight concerts in the first two of the six weeks that comprise the season. Despite the rain there was not a vacant seat and the pavilion was surrounded by a crowd of listeners with umbrellas. Attendance was estimated at 1,400.

Circumstances hardly contributed to a fair hearing of the achievements wrought by Mr. Rodzinski's special gifts, yet weather, bad on an opening night probably for the only time in all the varied history of the park, did not obscure their effects too heavily. The program opened with the third Leonore overture, which enjoyed a traditional bigness of scale. 'Then' followed the Brahms First Symphony, its second (Continued on page 28)

CINCINNATI BEGINS ZOO OPERA SEASON BELLE ISLE SERIES

Cleva Leads 'Rigoletto', 'Faust', 'Butterfly' and 'Trovatore' Before Record Crowds

CINCINNATI, July 10.—In spite of a high wind and intermittent showers, the opening night of the seventeenth season of the Cincinnati Summer Opera Company in the Zoological Garden, on June 26 drew a near-record crowd. The management chose the well-tried favorite, 'Il Trovatore', as the first presentation.

It is possible that the names of Rose Bampton, Anna Kaskas, Carlo Morelli, who were cast respectively as Leonora, Armcena and Count Luna, caught the fancy of the public, for in other seasons 'Il Trovatore' has proved only an average attraction. Harold Lindi sang the title role and John Gurney that of Ferrando.

Honors were equally divided between Miss Bampton, Mr. Morelli and Miss Kaskas. The last-named has never before sung in Cincinnati, and Miss Bampton, in fact, has confined her appearances here to the concert platform.

Vocally, dramatically and histrionically her Leonora proved the best in the history of outdoor opera here. Mr. Morelli, who created a sensation as Rigoletto and Figaro in 'The Barber of Seville' last season during his brief stay at the Zoo made a first-class contribution as Count Luna. Miss Kaskas as Armcena, scored an immediate success. John Gurney made the most of his limited opportunity as Ferrando. Fausto Cleva was the musical director.

Melton Makes Opera Debut

In bringing back 'Madama Butterfly' to the repertory on the second night of the season, June 28, the management had a trump card up its sleeve in the person of James Melton, the radio singer, as Pinkerton. This was his first appearance on any opera stage.

Every one who knew him to have a most agreeable voice and a charming personality scarcely expected him to have such a firm grasp of an operatic role and such an easy stage presence. He could not have chosen a more suitable one for his particular talents. Aside from its indisputable artistic merits, his debut spelled a tremendous popular triumph—enough, in fact, to have secured him a repeat performance later in the season.

Since her first Butterfly here summer before last, Rosa Tentoni has added greatly to her superb conception of the role. Joseph Royer gave his customary sympathetic interpretation of Sharpless. Lucille Browning, singing her first Suzuki in Cincinnati, created a most favorable impression on all sides, and Lodovico Oliviero's Goro has long been known as one of the best.

'Faust', the third presentation of the week on June 29 brought Sydney Rayner from the Metropolitan in the title role, Muriel Dickson as Marguerite, and Norman Cordon as Mephistopheles. Mr. Royer as Valentin and Miss Browning as Siebel. This opera has been a staple item of the repertory year in and year out, but Cincinnati has seldom if ever had a better Faust, vocally speaking, than Mr. Rayner.

Miss Dickson's Marguerite departed from convention several times and generally to good effect. Her performance was distinguished everywhere by clear singing, exquisite phrasing, convincing acting and extraordinarily clear articulation. Mr. Cordon's



James Melton as Pinkerton in His Grand Opera Debut

Mephistopheles has improved noticeably since his first attempt in the role in 1936. He has developed a far more subtle character than before and his voice has grown richer and fuller. Mr. Royer did his customary restrained and competent Valentine and Miss Browning managed to make Siebel seem less pointless than most singers do. Mildred Ippolito sang Martha.

Each of these operas was repeated once during the first week, which broke all records at the box office.

'Rigoletto', with Carlo Morelli as the jester, played before virtually a capacity audience to lead off the second week. Mr. Morelli duplicated his exciting performance of last year. Lucille Meusel, as Gilda, sang as good a Gilda, as has been heard hereabouts and Nicholas Massue offered the most acceptable Duke of Mantua in a long time. His voice inclined to thinness in the middle register, but he produced pleasing high tones and sang intelligently. Mr. Cordon as Sparafucile, Mr. Gurney as Monterone and Miss Browning as Maddalena handled their roles with a high degree of competence.

Mr. Cleva again conducted, as he has done all season. Unfailingly he has been able to put life into the hardy perennials which make up the repertory of the Cincinnati Summer Opera Company. To date, the season gives every indication of being the best artistically and financially of any yet undertaken.

FREDERICK YEISER

OPEN AIR CONCERTS START IN CHICAGO

Henry Weber Leads Civic Opera Orchestra with Raisa as Soloist at Grant Park

CHICAGO, July 10.—Free open-air concerts in the Grant Park bandshell opened on July 1 with Rosa Raisa, in splendid voice, as soloist, and Henry Weber conducting the Chicago Civic Opera Orchestra. The series, which will continue nightly, is under the auspices of the Chicago Federation of Musicians, James C. Petrillo, president.

Mr. Petrillo recently made public the list of soloists to be employed at intervals. It includes Edith Mason, Marion Claire, Albert Spalding, Moriz Rosenthal, Efrem Zimbalist, Tito Schipa and Jessica Dragonette. Walter Gieseking, announced earlier, will not appear.

OPENS IN DETROIT

Kolar Conducts Symphony in First of Open-Air Series to Run for three Weeks

DETROIT, July 10.—The Detroit Symphony opened its annual summer season of open air concerts at the Belle Isle Shell on June 28. Due to curtailed budget, the season this year will be run for three weeks instead of the usual six. There will be eighteen concerts in all and full length programs are scheduled for each night in the week except on Monday. Concerts start at 8:15 and conclude at 10 p. m. Victor Kolar will conduct the entire season. Otis Igleman, violinist, is concertmaster and Bernard Argiewicz first cellist. They will be heard from time to time as soloists.

Valter Poole, supervisor of the Wayne county federal music project and director of the Detroit Civic Orchestra, conducted the first of a series of summer symphony concerts on the campus for the Grosse Point High School on June 23. Each week a Desoloist will be heard.

Music Guild Gives Final Concert

The Detroit Music Guild gave its fifth and final concert of the season at the Art Institute on May 24. Lois Johnson, soprano; Henry Siegl and Arthur Maebe, violinists; Michael Humphreys, viola; T. Markiewicz, 'cellist; Lare Wardol, oboe, and Bernard Heiden, harpsichord, were assisting artists. Members of the group played Haydn's String Quartet and Bach's 'Wedding' Cantata, with Miss Johnson as soloist. The songs 'Panthea' and 'I Arpeggio' by the local composer, Henry Matheys, were sung, again with Miss Johnson as soloist. A String Quartet in C by Gilbert Beaufort, 'cellist of the Detroit Symphony, ended the program. The work showed originality and marked melodic content.

Edward Bredshall presented a group of advanced students in piano recital at the Art Centre Music School on May 25. Participants were Dorothy Roosevelt, Gabriel Glantz, Halya Cymbalist, Jean Barton, Stanley Lock, Marie Joy Sanger, Dorothy Heath and Helen Clarke. Lorraine McDonald was at the second piano.

Rose Morris Saper presented Eleanor Lipkin, seven years old, in a piano recital at McGregor Auditorium on June 1 with Seymour Lipkin at the second piano.

RUTH C. BROTMAN



Underwood & Underwood

Dr. Hans Kindler (Right) Chats With the Minister of the Netherlands, H. M. van Haersma

CAPITAL'S RIVER CONCERTS STARTED

Kindler Conducts National Symphony in New Compositions by Americans

WASHINGTON, D. C., July 11.—Along the usually quiet Potomac, 15,000 men, women and children gathered on the night of July 10 to greet a new season of summer concerts by the National Symphony.

The first of the aptly called "Sunset Symphonies" began when Hans Kindler raised his baton for the opening chords of Beethoven's 'Egmont' Overture. The crisp chords coming from the orchestra's barge anchored off the Watergate, reached the throng of listeners just as they watched the last of a hot July day fade behind the hills of Arlington National Cemetery across the river in Virginia.

The initial program centered around Dvorak's famous Symphony in E Minor, 'From the New World.' After intermission there was a series of lighter works, including a world premiere for one American composition, and a "first time in Washington" for another. The first of these was a symphonic poem, 'Enchantment' by John Alden Finckel, a Washington composer. Its playing was followed by an ovation for Mr. Finckel. The second of the American works was 'Processional of the Royal Scot Guards' by Armand Balendonck of New York. Other works included Strauss's 'Artists' Life', Mussorgsky's 'Chant Russe', adapted by Dr. Kindler from a violin and piano composition, and the 'Coronation' Scene and 'Love Music' from the same composer's opera, 'Boris Godounoff'.

The orchestra, which has been disbanded since the close of the winter season last April, fell into the swing of renewed concert work early in the program, and gave spirited performances.

The "Sunset Symphonies" will continue on Sunday and Wednesday evenings through Aug. 17.

JAY WALZ



Scenes from Old Operas at Florence. Left, a Glimpse of Haydn's 'The Desert Island'; Center, the Medieval Mystery, 'The Wise Virgins and the Foolish Virgins'; Right, Vecchi's 'L'Amfiparnasso'

FLORENTINE FESTIVAL OFFERS ANTIQUE OPERAS

Haydn's 'The Desert Island'; a Medieval Mystery of the Ten Virgins, and Vecchi's 'L'Amfiparnasso' Prove of Interest in Triple Program

By PITTS SANBORN

FLORENCE, July 5.
AMONG all the interesting events occurring in the course of this year's Maggio Musicale Fiorentino, the fourth annual spring festival of the sort organized by the city of Florence, one bill, twice presented, stood out pre-eminently. It comprised three relatively short pieces: an opera by Haydn entitled 'L'Isola disabitata' ('The Desert Island'); a medieval mystery, 'Le Vergini savie e le vergini folli' ('The Wise Virgins and the Foolish Virgins'), and 'L'Amfiparnasso', Orazio Vecchi's famous, but seldom heard, "commedia armonica" (harmonic, or, if you prefer, musical, comedy), whose title might be Englished 'The Surroundings of Parnassus' or 'The Neighborhood of Parnassus'. This triple dispensation of more or less ancient music is the kind of thing that it seems to take a festival to assemble and set forth, and of course it justifies a festival to the musical scholar or antiquarian. Nor, as has been abundantly proved in Florence, need the interest be confined to a special audience.

Indeed, I may state without further ado, that part of the interest the Haydn one-acter held for me lay in its obvious availability for repertory use in the United States, even at New York's Metropolitan Opera House! The Metropolitan has staged a number of works that are less suited to its vast frame than 'L'Isola disabitata'. And, to turn by way of illustration to a notable little work which it has neglected, the 'Ariadne auf Naxos' of Richard Strauss, that may be legitimately enough ruled out as a Metropolitan possibility because of its orchestra specifically limited in numbers, whereas Haydn's small-scale opera, which Strauss's in a measure resembles, could without undue inflation follow such matters as 'La Serva Padrona', 'Il Signor Bruschino', and 'Il Segreto di Susanna' into the Metropolitan's great open spaces.

Like the Ariadne Story

A glance at the argument of 'L'Isola disabitata' discloses its kinship to the classic legend that von Hofmannsthal uses in his libretto for 'Ariadne'. In both the heroine has been abandoned on a desert island. But in Haydn's opera the rescuer is the lady's own husband, one Gernando, not the god Bacchus, and Costanza's waiting is not enlivened by Zerbinetta and other visitors

from the commedia dell'arte, but by the labors of obtaining nourishment from the indigenous herbs and fruits and of rearing her little sister Silvia, abandoned along with her, in a religion of hatred of all human males.

As a matter of fact, Gernando had no intention of abandoning his young wife and her small sister. On their way to visit his father, a colonial governor in the West Indies, they had sought refuge from a tempest on the island in question, and while the exhausted females



Pietro Metastasio

were in a grotto sleeping the sleep of exhaustion, piratical savages had swooped down on Gernando and his retainers and carried them away to durance vile.

Only after thirteen years of servitude could they make their escape, and then Gernando, accompanied by the faithful retainers, made straightaway for the island to try to find his beloved Costanza (how they contrived their getaway and come by the necessary ship need not detain us). It is at this point that the one-act opera begins—as in the case of 'Ariadne', which assumes a knowledge of the legend of the heroine's previous adventures with Theseus.

The despair of Costanza, the unlooked-for return of Gernando, and the sprightly behavior of Silvia, now old enough for her debut in a world greater than their island, who in spite of her older sister's lessons, forgets what fiends these mere men be and falls promptly in love with the first to come her way, Gernando's loyal henchman Enrico. And by that time, of course, Costanza's own ideas have undergone revision. The long-interrupted voyage is resumed in a state of individual and general bliss.

Pietro Metastasio, librettist-laureate of his time, is the author of this little

play for music, and few of his many texts, it seems, have appealed to so many composers. I am told there exist a score of settings of 'L'Isola disabitata'. The



Franz Josef Haydn

first, composed by Bonno, was produced in Vienna at the Imperial Opera in 1752. Vienna was the scene five years later of another version by Giuseppe Scarlatti. Jommelli at Stuttgart (1762), Traetta at St. Petersburg (1769), Naumann at Venice (1773), and Spontini at Florence (1798) were still other prominent composers who bore practical testimony to the attractiveness of the libretto. Haydn wrote his score for this "azione scenica" (scenic action) in 1779, and it was staged in the private theatre of Prince Esterhazy's Hungarian castle in 1781. Concert performances of the work took place in Vienna in 1785 and in Berlin the following year.

Work Sometimes Given as Drama

It has been the opinion of the Florentine authorities that the Haydn opera then passed into oblivion, to be brought back this spring in an edition made by the Italian musicologist Fernando Liuzzi from a not wholly perfect manuscript preserved in the library of the Liceo Musicale di Bologna. But that eminent German scholar, Dr. Alfred Einstein, thinks otherwise. He believes there have been subsequent performances in Central European countries, and I learn also that Metastasio's libretto is occasionally given in Italy as spoken drama, when the ironic and even farcical elements are emphasized. In any event, it seems a copy of Haydn's score is also available in Vienna, and there can be little doubt that von Hofmannsthal and Strauss were familiar with both words and music when they collaborated on their aforesaid twentieth-century revival

of operatic moods and manners of the eighteenth century.

Fine Musical Score

Haydn, though not unmindful of the irony of the fable concocted by Metastasio, suffuses with serious feeling such pages as the lamentations of Costanza just as Strauss does under similar conditions in 'Ariadne'. As a matter of fact, Costanza would be a much more probable mother for the abandoned Adriane than Pasiphae of the legend! Haydn, moreover, was in the full tide of his powers when he composed 'L'Isola disabitata', and the score, brief though it is, abounds in the treasures of his genius. One listener in Florence was even more deeply impressed by the variety and expressiveness of the richly wrought recitatives than by the admirable arias and concerted movements and the skilful orchestration. Our impresarios are always on the lookout for first-rate one-act operas. Well, here most emphatically is something designed to gratify them!

In the festival production at the Teatro Comunale the solo parts were altogether competently taken by Pierisa Giri (Costanza), Licia Albanese (Silvia), Luigi Fort (Gernando), and Armando Dado (Enrico). Fernando Previtali conducted the orchestra ably. An eighteenth-century idea of a West Indian island was pleasingly evoked in the scenery designed by C. E. Rava and painted by Emilio Tosi.

The mystery play based on the familiar parable provided a not too lengthy bridge to 'L'Amfiparnasso', though its appeal turned out to be rather of the archaeological kind. 'Le Vergini savie e le Vergini folli' is officially described as a "liturgical drama of the twelfth century interpreted and orchestrated by F. Liuzzi", and Signor Liuzzi has specifically declared that while sticking strictly to the melodic form indicated in the codex, he has "freely" supplied harmonization and orchestration without any pretension to "counterfeit through guesswork more or less plausible the 'taste' of an exceedingly remote epoch".

This work, entitled 'Sponsus' (Bridegroom), is to be found only in a Latin manuscript in the Bibliothèque Nationale at Paris which comes from the Abbey of St. Martial at Limoges and is ascribed to the end of the eleventh century or the beginning of the twelfth. The literary sources of the drama Signor Liuzzi has discovered in the Byzantine writer Methodius of Olympus and the musical sources in the Byzantine liturgy of the Sicilian martyr St. Agatha. The original text is partly in Latin, partly in Provençal, the latter, interpolated songs, being translated into metrically identical Italian.

Characteristic Melodies

A feature of the music is a reiterated melody associated with each character or choral group. The prevailing effect is archaic and, naturally, to the average pair of modern ears somewhat monotonous in its modal procedure, and inevitably, perhaps, the editor's harmonies and instrumentation cannot help appearing anachronistic here and there even to a listener who is far from being a specialist in the music

(Continued on page 8)

BERLIN DELIGHTED BY TWO OPERATIC PREMIERES

In the Cast of 'Schneider Wibbel', Carla Spletter and
Erich Zimmermann



Hilde Scheppen and Karl August Neumann in Mark Lothar's Opera, 'Schneider Wibbel'



Schillings's Early 'Ingwelde' Has Belated Hearing in German Capital With Composer's Widow as Producer—Lothar's Farce, 'Schneider Wibbel' Hailed—Italian Season Given at German Opera—Volksoper Produces 'Der Rosenkavalier'—Ramin Gives Impressive Recitals on Organ in State Academy



Karl Neumann as Wibbel and Hilde Scheppen as His Wife in Lothar's Opera

By GERALDINE DECOURCY

BERLIN, July 5.

TWO affairs of more than average interest have caught the attention of the opera public recently, one being the very belated metropolitan performance of Max von Schillings's early opera, 'Ingwelde', and the other the premiere of a breezy musical farce, 'Schneider Wibbel', by Mark Lothar who is the musical master of ceremonies at the State Opera's sister institute on the Gendarmenmarkt.

The von Schillings work was brought out at this time in honor of the seventieth anniversary of the composer who was called upon to guide the destinies of the Linden Opera through a very troubled period of its career. That he was finally engulfed in the waves of party strife surging over and around him in a former political era has heightened his merit in the new scale of values so that every effort is being made to rectify a neglect that must have caused this distinguished musician much pain and heartbreak during his lifetime.

Under such conditions, any criticism of the work might well seem out of place. Suffice it to say, however, that while he wrote many works of greater maturity and dramatic thrust than the one now chosen for production, the State Opera evidently desired to point to the early stages of his creative activity and emphasize the span of his achievement by directing attention to the work that brought him his first public recognition when it was produced in Karlsruhe in 1894, under Felix Mottl. From this standpoint, the performance derived its interest and its justification.

Barbara Kemp Directs

The staging, casting and subsidiary details of production were entrusted to the composer's wife, Barbara Kemp, who also did her utmost to rework the stilted text and iron out some of its more obvious shortcomings. Count Sporck's libretto, conceived in the form of a music drama in accordance with the fashion of its day, has little to com-

mend it, so that the music, warm and pleasant as it frequently is, usually fails in its message through a lack of that fusion and unity of dramatic content without which an operatic structure of these heroic proportions cannot prevail.

The State Opera lavished great care on the performance, and Edward Suhr's scenery, Robert Heger's orchestra, and the soloists, Paula Buchner, Carl Hartmann, Jaro Prohaska and Fritz Soot, were excellently tuned to each other and the finer dramatic and musical issues at stake even though there was little stardust in the atmosphere to reward their personal efforts. The score nevertheless held within it the dignity of a serious attitude to art that gained and held the respect of the auditor in spite of its very meagre burden of those original qualities that put real life into a work.

A delightful interlude to the serious business of opera production under the regal mantle of state was afforded by a performance of the comic opera, 'Schneider Wibbel', by the Berlin pianist-composer, Mark Lothar who seems to have struck an inspirational bonanza in thus departing from the higher plains of grand opera to allow his muse to graze in the sunnier fields of pure farce. His previous operas, 'Tyll', 'Lord Spleen' and 'Münchhausen' were youthful essays in the grand manner, but the past five years of association with Gustaf Grundgens have been fruitful ones for him in so far as they have taught him the fine relationship between music, words and dramatic situations. Turning out stage music to meet the demands of a director of Grundgens' stamp, as Lothar has daily had to do, is the best means in the world to learn where and when to whittle the musical fabric to fit the needs of good theatre.

An Old Farce

The libretto was the popular old farce of the same name by Hans Müller-Schlösser which for the past twenty-five years or so has always proved the sure-fire hit, whether paraded in the slick attire of a repertory company or turned loose in the ruder garments of

some barn-storming troupe on the fringe of the provinces. Of course, broadening the contours of such a burly concoction to conform to the trimmings of opera, grand or comic, is a very delicate affair if the dramatic fuse is to be kept alight and the score still meet the requirements of harmonic form. But Lothar has learned his lesson well and this time dropped his gaze from the meteoric splendors of Straussian realms to translate into tone the *fin sourire* of two and a half hours of concentrated nonsense.

The amusing plot is soon told. Wibbel, a village tailor, who at times is prone to occupy himself unduly with patriotism and politics, insults the person of the almighty Napoleon in the hearing of an aide-de-camp and is sentenced to a month's imprisonment to think the matter over at leisure. Through the ingenuity of Wibbel's spouse, an apprentice agrees to take the bitter yoke upon him and impersonate his master, but after a short fortnight, he inconsiderately dies so that poor Wibbel is forced to witness his own funeral, stand mutely by while his wife's reputation is besmirched and view the harrowing potentiality of a secret and cloistered existence for the remaining quadrant of his career. The fateful skein is at last unspooled by the defeat of the French forces which restores Wibbel to the bosom of his family and clears up the village mystery in a burst of hilarity.

The many amusing situations and the Rhenish atmosphere and dialect provided the background for the musical development, but only a person with Lothar's practical experience could have written music in the pattern of opera without dynamiting the natural grotesquerie into microscopic atoms. The music was unimportant but it fitted the pattern perfectly so that the listener settled down to the enjoyment of the spectacle without bothering his head over the technicalities of style and composition. One especially delectable bit in the latter category, by the way, was the a cappella dirge of the funeral guests which Lothar built up in cantata form on the leit motif of the tailor. Grundgens' arrangement of the guests, the interpolation of an abrupt silence in the midst of the proceedings and then the solemn chanting of the contrapuntal arabesques of the Lament brought down the house.

It has been some years since Klemperer first had the brilliant idea of enticing

Grundgens into an opera house and another considerable period has elapsed since the latter has been tempted to exercise his talents in this direction. This gracious assistance to a colleague made a splendid medium for a re-entry and unquestionably gave him much pleasure in the doing. He was also responsible for the casting which contributed very greatly to the success, in view of the fact that there is little time and place for the fine singing of the operatic artist in a work of this sort.

An Excellent Cast

The cast was headed by that very excellent actor, Karl Neumann who made a priceless figure of the hero, though the real jewel in the casket of theatrical talent was Elsa Tegethoff as the old Bänkelsängerin. Brief as were the requirements of this rôle, she gave it such vivid authenticity that it was difficult to believe that she had not spent her artistic career playing character parts on a realistic stage. By an opera singer, it was nothing short of a tour de force.

The German Opera was the scene of a short Italian season presented by Lauri-Volpi and a group of singers that included Ferdinando Basile, Nine Giani, Mario Basiola, Ottavio Serpo and Andrea Mogetti with Antonino Votto as conductor. The singers appeared in two performances of 'Aida' and one each of 'Rigoletto' and 'La Bohème', using the scenery and chorus of the German Opera which destroyed the homogeneity and much of the artistic pleasure. For German-trained ears, it is always a goodly thing to hear Italian opera in a native framework, though this time there was not a great deal that called for more than neighborly courtesy beyond the glamor of the leading star's name, fame and talents. A few nights later Panizza had the leadership of the orchestra with the German ensemble, which produced a different picture, and an entirely different public reaction. Which should prove any number of things to those who have ears to hear.

'Der Rosenkavalier' at Volksoper

The Volksoper took on a very ambitious task at the shank of a busy season by producing 'Der Rosenkavalier', but it again equalized the limitations of stage and personnel by a thoroughness of rehearsal that left little to be desired. The orchestra under Erich Orthmann was especially beautiful and the whole performance had a quite

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Giannini's 'Scarlet Letter' Has Hamburg Premiere

American Opera, Based on Hawthorne Story, Produced by State Forces, With Eugen Jochum Conducting—Dusolina Giannini, Sister of Composer, Sings Role of Hester

By GERALDINE DECOURCY

HAMBURG, June 3.

THE Hamburg State Opera momentarily interrupted the machinery of routine production on June 2 to turn its attention to the latest work of an American, Vittorio Giannini's two-act opus 'The Scarlet Letter', which was presented in a German translation by Dr. Julius Kapp of the Berlin State Opera under the title 'Das Brandmal'.

The several graces of the work, magnified to full size by the participation of the composer's sister Dusolina Giannini, who made the unfortunate Hester an appealing and tragic figure, earned for Giannini a 100 per cent first-night success that should augur well for the work's future within the German radius. The theatres here are constantly on the look-out for a new and well-concocted Italian mixture of melody, expansive orchestration and good theatre, and Giannini seems to have delivered the goods. For this trio of desirable qualities was abundantly present in the score, and each unit thereof was handled with a maturer dramatic vision and a more skilled sense of theatre than was shown in his previous lyrical opus, 'Lucedia', presented in Munich some three years ago.

Has Ingredients for Success

At that, it would of course be idle to pretend that the opera is either epoch-making in the originality and importance of its musical thought or can lay claim to the diadem of a masterpiece as regards the development of its musical design. Yet the force of its vitality in terms of the musical theatre and the emotional buoyancy of its full-throated lyricism should easily carry it to success, especially in America where its textual theme is a live part of the literary and national history contributing so vastly to the oft-sung "flowering of New England."

Hawthorne's novel formed the skeleton framework of Giannini's self-written Italian libretto, which is less a concentrated extract of the original narrative than a well-chosen sequence of dramatic situations arising between the protagonist Hester, and the two men and the Puritanical influences molding her unhappy fate. The scheme was clear and consequential to anyone already familiar with the romance, but the Hamburg reviewers, evidently unacquainted with American literature prior to 1933, found themselves confused by what they termed a complicated series of unmotivated episodes which struck their uninitiated imaginations as pathologically improbable and reeking to high heaven of cheap American colportage. Nevertheless, they were indubitably engrossed and were obliged to concede its potential dramatic excellences, particularly in the hands of such a talent as Giannini's who understands how to make the most of those taut crises of human passion, both good and evil, that were the life blood of this little drama and always lend the wings to Italian song.

The third scene was the best in the work and contained the most beautiful and grateful music of the score although the first and second scenes were also

ably balanced between musical dialogue and effectively constructed choral passages. In contrast thereto, the fourth and last scene, by its sudden relaxation of emotional tension and an abrupt plunge into syncopated rhythms, broke the continuity of design and lowered the dramatic intensity of the close through an inadequate elaboration of preceding incident that lent it almost a touch of the trivial.

As for the music, Giannini is the conventional architect who employs the well-weathered bricks of the trade for the foundation of his edifice and then decorates its orchestral façade with the familiar Italian ornament that custom never seems to stale. He has assimilated much from successful predecessors, but even so the score was by no means an empty imitation of banal formulae. It was rather the free unfolding of a spontaneous melodic gift that thinks primarily in terms of the human voice and one that accepts tradition as an excellent thing without seeking to make new rules for himself or for others. Linear or strident modernisms are as foreign to Giannini's mode of thought as the cold, clear texture of the present Italian school with its brittle witticisms, sharp edges and glistening surfaces. Though the music contained nothing new and sought and attacked no constructional problems, it pressed on with charm and continuity, and in the straightforward manner of the born and non-pioneering minstrel embraced all the gleaming instrumentation, opulent tone and surging outward-folding melodies that are the soul of music to every Italian with a song in his heart. And Giannini must be counted one of these.

Dusolina Giannini in Chief Role

The work was well mounted and Eugen Jochum gave to its preparation and presentation all the dynamic temperament that he can unchain at will, for the Hamburg Opera views anything touching the Giannini family as a labor of true love. It was here that Dusolina Giannini made her operatic debut and went forth to conquer Germany, and the Opera therefore takes a wholly justifiable pride in its artistic discernment and in the achievements of a singer who is held in the intimate affection of a

protégée. A large measure of the work's success also naturally goes to her on this occasion for her brilliant interpretation of her brother's artistic intentions was as inspiringly beautiful as anything this distinguished artist has been heard to do in Germany. Hamburg's robust young baritone Hans Hotter made a

dramatic Chillingworth and Joachim Sattler was a sympathetic Dimmesdale although it was sad to note how far the cruel necessities of daily routine, combined with inadequate technical mastery, can carry a young singer from the artistic goal which should be his by right of natural gifts.



R. F. Schmiedt



Left, Scene from Act I of Vittorio Giannini's 'Scarlet Letter', Showing Dusolina Giannini as Hester. Above (Left to Right), Oscar Fritz Schuh, regisseur; Vittorio Giannini, the composer; Dusolina Giannini; Eugen Jochum, Conductor; Gerd Richter, Scenic and Costume artist

DÜSSELDORF EXHIBITS 'DEGENERATE MUSIC'

'Reichs Week' Festival Displays Atonalists' Works and Books of 'Cultural Bolshevism'

BERLIN, June 20.—Besides the musical performances reported in another letter in this issue of MUSICAL AMERICA, the Düsseldorf Festival, officially designated as a "Reichs Music Week" (May 22-29), held an exhibition of "Degenerate Music." This contained representative works of the atonalists as well as books and articles preaching the tenets of "cultural Bolshevism" which were arranged in a room partitioned off into a series of open alcoves, each equipped with a gramophone playing one of the exhibits, which could be turned on by simply pressing a button. The jazz section contained Alfred Baresekk's 'Jazzbuch', miscellaneous articles by Bernhard Sekles and Paul Stefan and a formidable collection of music for the theatre associated with the names of the Rotter Brothers, Max Reinhardt, Viktor Hollaender, Erich Korngold, Richard Tauber and others.

The department devoted to educational music included articles and press criticisms by Paul Bekker, Theodor Wiesengrund-Adorno, Ernest Bloch, Adolf Weissman, Alfred Einstein, and Hermann Scherchen, as well as a list of 75 composers backed by the former Berlin concert agents Wolff & Sachs, and prominently featured in the Baden-Baden and Donaueschingen music festivals. Besides other exhibits in this department there were Weill's school opera, 'Das Neue Werk', edited by Jöde, Hindemith and Mersmann, a choral collection by Erich Katz, stage settings, and so on.

A third division covered the "theorists" of atonality and embraced Arnold Schönberg's 'Harmonielehre', Hermann Erpf's 'Studien zur Klangtechnik der Modernen Musik', Hindemith's 'Lehre vom Tonsatz', Weissmann's 'Musik der Sinne', Mersmann's 'Musik der Gegenwart', Gerhard Frommel's 'Neue Klassik in der Musik' and works by Josef Hauer, Alban Berg and Paul Bekker.

The musical exhibits contained the following:

Stravinsky: 'Geschichte vom Soldaten', and the autobiography 'Chronique de ma Vie'.

Hindemith: Three one-act operas, 'Cardillac', 'Neues vom Tage', the 'Brecht Lehrstueck', 'Das Unaufhoerliche', the 'Lindberghflug', 'Die junge Magd', a piano suite and a viola concerto.

Kurt Weill: 'Dreigroschenoper', 'Jasager', 'Mahagonny', 'Johnny', 'Der neue Orpheus', 'Der Sprung ueber den Schatten', 'Die Zwingburg', Second and Third Symphonies, songs.

Franz Schreker: 'Die Gezeichneten', 'Irrelohe', 'Der Ferne Klang'.

Hans Eisler: Ballade from the film 'Kuehle Wampe'.

Alban Berg: 'Wozzek', 'Lulu', violin concerto, three pieces for orchestra.

Karol Rathaus: Second Symphony, four dance pieces.

Josef Hauer: Sixth and Seventh Orchestral Suites.

Ernst Toch: The opera, 'Prinzessin auf der Erbse', the 'Doebelin' Cantata, symphony for piano and orchestra, piano pieces.

Hermann Reutter: 'Der neue Hiob'.

GERALDINE DE COURCY

The Paris Opéra-Comique is preparing a revival of Gounod's 'Le Médecin Malgré Lui', a setting of Moliere's play of the same name.

HINDEMITH'S 'MATHIS DER MALER' PRODUCED IN ZURICH

Painting by
The Real
Mathis



Willi Reich

By WILLI REICH

ZURICH, July 1.

THE opening of the Opera Festival of 1938 of the Municipal Theatre in Zurich was marked by one of the most important musical events of the present time. That it was publicly recognized as such was evidenced by the full house, as well as by the presence of a large number of professional musicians and critics, who had congregated from all parts of the world to attend the first performance of Paul Hindemith's much discussed opera, 'Mathis der Maler'. And yet not only the sensational aspect of the occasion viewed externally, but also the intrinsic value of the work of art being performed justified such eager expectations. Mr. Hindemith had chosen the problem of artistic creation in turbulent times as the subject of his opera and had presented it with great discipline and consistency as exemplified in the life of Matthias Grünewald, the painter of the Isenheim Altar.

Hindemith himself, who also wrote the libretto, made the following statement regarding the essential outline of his opera: "An opera, which for its hero the painter, Matthias Grünewald, has less opportunity of becoming an exact report on the course of a longer or shorter period in the hero's life than any other dramatization of an historical personage. We have few data on the personal side of Grünewald's life. He stands therefore, in the case in question, for the embodiment of problems, wishes and doubts, which have occupied the minds of all serious artists from remotest times. For whom are works of art

created? What is their purpose? How can the artist make himself understood to his adversary? This man, who wants to delve into the most obscure motives for creative work, sinks into a fit of unfruitful brooding, despairs of his mission and becomes absorbed in problems, the solution of which now seems to him more important for the well-being of his oppressed fellow-man than the creation of works of art. He goes to war and fights on the side of the rebellious peasants against the nobles and the church and thus against his own master, Cardinal Albrecht of Mainz. There is a gross contradiction between his imaginary ideal of a fair combat and just victory and the ugly reality of the Peasants' War.

Allegorical Scenes

"Mathis soon sees the wide gulf separating him from his companions in arms, and when the peasants suffer a decisive defeat, he is so completely engulfed in despair that not even death by his own hand or a stranger's has mercy upon him. In an allegorical scene he experiences the temptation of St. Anthony; all the promptings of conscience within his tortured soul rise to assail and plague him and call him to account for his actions. The knowledge of being condemned to utter uselessness overwhelms him. In the subsequent stage action there is a close resemblance to the visit of St. Anthony to St. Paul in Thebaid, as it is depicted on Grünewald's Isenheim altar piece. Paul, under whose allegorical disguise Cardinal Albrecht is to be recognized, enlightens Mathis, in the likeness of Anthony, about his mistakes and instructs him as



Part of the Introduction to the Opera

Premiere at Opening of Opera Festival Hailed as Important Musical Event—Libretto by Composer Deals with Life of the Painter, Grünewald—Much of Story Is Allegorical and Incident Is Psychological—Praise Given Denzler as the Conductor and Producer



W. Drayer
Asger Stig as Mathis and Peter Baxevanos as Cardinal Albrecht

to the right road which he is to follow in the future. The conversion to conscious, supreme artistic endeavor is successful. Mathis devotes the remainder of his days to his art, which is henceforth rooted in his faith in the talent bestowed upon him by God and in his attachment to his native soil."

This authentic reproduction of the essential content reveals both the earnestness with which Hindemith applied himself to his artistic task, and the great actuality of the story, which is laid in the sixteenth century at the time of the struggles between Lutherans and Catholics, between princes and peasants, but which can just as well be taken as a symbol for the political and spiritual struggles of modern times. The reproduction of the scenic action, however, which embraces two female figures at its periphery, also shows clearly the difficulties which presented themselves in organizing into an opera this subject matter, with its lack of any well-defined, continuous action. What Hindemith has made of it is actually far removed from the dynamic structure which we generally think of in connection with the term "opera." In its static structure it approximates rather the "scenic oratorio," as represented in its purest form perhaps by Franz Liszt's 'Saint Elisabeth'.

Since the real dramatic development is confined primarily to the hero's inner self, the music could not offer any great dramatic developments either, but had to endeavor to interpret in sound the seven loosely joined scenes of the opera and to intensify their effect. Hindemith was most



Willi Reich

Hindemith at a Rehearsal

successful in accomplishing this. His intentness on instrumental and polyphonic forms has reached its climax in 'Mathis' in the way of highly expressive characterization, supplying a sweeping atmospheric background for the stage scene. With ingenious skill the composer frequently achieved complete musical units. Vocal ensembles and instrumental pieces, which, like old woodcuts, are imbedded as interludes in the whole and give the work the nature of an old altar piece of many parts, in which all the episodes portrayed are made subservient to the idea of the whole.

Form Fits the Subject

In this pictorial form of composition Hindemith has created in 'Mathis', to my way of thinking, an absolutely new musical art form which is perfectly adapted to his subject-matter. Those scenes, too, seem to me most effective, which also in the matter of content aim at pictorial effect, as, for example, the fourth scene, depicting an episode in the Peasants' War, and the sixth, in which is embodied scenically the temptation of St. Anthony, as it has been faithfully reproduced from Grünewald's altar piece. The purely lyric parts appear weaker. The women characters, who are involved here, are not drawn any too convincingly and also have little influence on the course of the action. Mathis' closing monologue, in which the artist takes leave of all earthly possessions, rises to special heights in its extremely artistic simplicity. At the end of more than four hours of theatre, the artist is able to grip his audience most powerfully with the simplest means. This is probably the highest praise which one can bestow upon Hindemith as poet and musician.

The deep impression which the premiere made is probably due in no small measure to the excellent interpretation given the difficult work in Zürich. Credit is due first and foremost to Robert F. Denzler as conductor, who rehearsed and conducted the opera with the same care and devotion, with which he brought triumph last year to Alban Berg's 'Lulu.' The ideal interpreter for the title role was found in the powerful baritone, Asger Stig; the tenor, Peter Baxevanos, distinguished himself as the Cardinal; the female roles were well filled by Judith Hellwig, Leni Funk and Georgine Milinkovic. Other performers were Fritz Honisch, Albert Emmerich, Simon Bermanis and Ernst Mosbacher. The stage management of the director, Karl Schmid-Bloss, and Hans Zimmermann, was a great success. From the beginning the audience responded most enthusiastically and accorded the composer and his interpreters stirring ovations at the end of each act. The premiere of Hindemith's 'Mathis der Maler' was an occasion of honor for the Municipal Theatre in Zürich and an important date in the history of German opera.



Dear Musical America:

Page Mr. Abdruck Kostenfrei!

If you don't know him, he is a leading photographer of Leipzig. This must be so, since his name appears on page 25 of your last issue, in what is known to the profession as the credit line, squarely under a news photo. The photo shows Prof. Karl Strube, cantor of Bach's church, the Thomaskirche, in the act of conducting the boys of the Thomanerchor in front of the Bach statue.

Now I never happened to meet Mr. Abdruck Kostenfrei in my several visits to Leipzig, but I really would like to have him do my portrait. Considering the charges of some of our best New York photographers, there is something very appealing about that name Kostenfrei. Consultation of the Manhattan telephone book reveals a Kosten, but no Kostenfrei. And that's the rub, these days, whether we have to do with photography, with grape fruit, or just laundry.

Kostenfrei is, of course, good old German, but it seems that when members of the family come to this country they drop the "frei" and make it plain Kosten. This being the land of the "free," anyway, they probably figure that the "frei" is superfluous and might interfere with business. To the best of my knowledge Abdruck is not, as might be supposed, Armenian or Turkish for Abraham. Neither is it the name of a cigaret. To the best of my belief it is a respected, non-alcoholic, non-habit-forming, non-allergic and 100 percent Aryan vocable, usable in polite society, without offense to moral or ideological sensibilities; and is spelled with a Kapital like Kneiperei, Kolik, Kopf and Krankenhaus.

Anyway I think it was a good thing to give Abdruck Kostenfrei proper credit. This should make for more congenial relations between Germany and America. I can imagine the chuckles, even the snorts, that will be evoked in the land of the Swastika or, for that matter, wherever your favorite brew is associated with an umlaut.

I have heard it said that some of the highest-ups in the Nazi movement never smile. Nonsense! Just show them this credit line!

* * *

"Skipper" Clarke will be missed. Some called him Bob, for many more he was Robert B., and hundreds, thousands even, knew him only as head usher at

Town Hall—and Aeolian before that; and also of the field at the Lewisohn Stadium concerts. For those who worked under his direction he was Skipper. And particularly in the blue uniform and cap that he wore at the Stadium there really was something of the smart skipper about his appearance and his way of doing things—he was that efficient.

Few in music knew that he was also a veteran postal employe and that when he had finished his evening duties at Town Hall around eleven he reported for work as night supervisor at the Madison Square station, where he worked until his shift was relieved by the day force. As there were afternoon recitals, too, he often got little sleep, but he always appeared fresh and alert—a man continually on his toes. His experience in meeting problems of ushering in theatres and music halls went back to the days of Oscar Hammerstein's opera at the Manhattan. With more than thirty years of it to back him up in his decisions, he was never at a loss to know what to do in the seating and handling of audiences.

He was businesslike, self-assured and at the same time breezy as well as dignified. He looked the gentleman as well as the skipper. But he was not a bit backward about putting some persistent talker at a concert in his or her place. And he was not the man to be awed by back talk. I remember in one instance his telling a somewhat obstreperous listener (non-listener would be a better word) that either he must respect his neighbors or get out. "Oh, yeah", said this refractory individual, "and who is going to put me out?" "I am", said Clarke, and he said it in a way that abated the nuisance then and there.

He was 64, but had the appearance and the ways of a much younger man. A good many years of useful service probably would have remained for him, but for the fatal accident in which he, a pedestrian on his way home, after having combined double duty at the Stadium and the postoffice, was struck by an automobile. He was soon to have been pensioned by Uncle Sam. Many were shocked to hear of his death. I know that when the new season rolls around, and I drift back to Town Hall, I will find myself looking unconsciously for Clarke. By his good work and his likeable personality he had made himself an essential part of the scene. Of course, others will carry on. But head ushers of his calibre and experience are not discovered every day.

* * *

Can't somebody devise a conductor contest? You'll think that was "writ sarcastique" but such is not the case. You know the old lament about there being no American conductors (we won't bother just now to name a few); and that other wail about American conductors having no place to conduct. Neither squares with what has been going on, all over the country, at WPA concerts, about which, frankly, I am abysmally ignorant. Presumably a host of young musicians have been acquiring practical experience with the stick and for the life of me I can't see why the bush leagues of conducting shouldn't develop big league stars in music the same as in baseball. The notion that something of the kind is sure to start happening soon has been with me since I watched Macklin Marrow at the Stadium a few nights ago. Only recently I had seen him in the pit of the Windsor Theatre conducting the operetta ('The Two Bouquets'), and I remember at that time wondering just

what were the satisfactions of being a theatre musician and why it was that in this country there was no real tie between musical comedy and any form of "serious" music.

When I saw Mr. Marrow again at the Stadium, leading the crack orchestra

some way might be found to pit them against one another and on the verdict of learned adjudicators (let us say Walter Damrosch, Fritz Reiner and Serge Koussevitzky, plus Mayor La Guardia and Olin Downes) award the winner some guest appearances not un-

SCHERZANDO SKETCHES

By George S. Hager

No. 47



"Aw, Go to Bed! Schubert Never Finished That Thing Anyway"

of Philharmonic-Symphony players, and observed his poise and surety, his businesslike way of getting results, and the absence of all fuss and feathers in his conducting, I began to wonder whether the theatre wasn't a pretty good place to get conductorial training after all. I know, of course, that the young Virginian has had experience with minor orchestras aside from his theatre orchestras, but not in a big way. And it is no secret that one can get by with amateurish leading (his was certainly not that) in the handling of a secondary "symphony" orchestra a lot more readily than in conducting for a bang-up stage show.

But that is not my point. The question which came to my mind, as I made note of Mr. Marrow's good points, was this: how many more like him may there be in this broad land of ours, a little shy on technique perhaps, but acquiring it in the hard school of practical experience? For all I know, instead of their being too few, they may be too many. By the time the remaining vestiges of prejudice against (or shall we say, disbelief in) the American conductor has vanished, the problem may become one of a survival of the fittest rather than of the discovery of somebody—just anybody—who can be considered fit.

Time was when American orchestral players, particularly in the woodwind brackets, were so few that the importing of players from Europe was a year-to-year necessity. Now, I am told, there is overproduction at home, with oboe and bassoon players, as well as flutists and clarinetists, getting in each other's way.

If, over the country, there should be as many as twenty really promising Americans, learning the game from the ground up and aspiring for the symphony posts that just now are peopled almost entirely by conductors of foreign birth,

like those given singers and instrumentalists by the National Federation of Music Clubs and the Schubert Memorial.

I submit that it's a grand idea. But count me out of the trials when it comes to seeing every mother's son in the contest conduct the Schubert 'Unfinished', the third 'Leonore' and the Prelude to the third act of 'Lohengrin'. At about that time I probably would feel an irresistible urge to go to the theatre again and ponder what it is that separates "serious" music from musical comedy!

* * *

There's still time to comment a little on an earlier occurrence, if only to reveal to my readers the real reason Georges Barrère grew a beard. The noted—and bearded—flutist was guest artist one night in the zany zero radio hour presided over by Bing Crosby, and, according to custom, had to submit to banter and badinage from Bing and his co-banterer, Bob Burns, the Arkansas Gentleman. Barrère held his own extremely well—in fact, they told him afterwards that he was a first class trouper, which pleased him immensely.

At one juncture, Bob Burns commented with grudging admiration upon the engagingly hirsute countenance of the star performer:

"Why'dya do it, George?" he asked (they are all first-name-callers in this particular happy family).

"Bob, it was like this", Barrère rejoined smoothly, "my face used to look something like yours and so I covered it up as quickly as possible." Yes, and how about some others, cogitates your

Mephisto

NEW MUSIC AND REVIVALS BURGEON IN PARIS SEASON

Guest Conductors Appear and "Jeune France" Offers New Chamber Works—Charles Miller Conducts the Colonne Orchestra

By EDMUND PENDLETON

PARIS, June 28.

TAKING the minds of music lovers off international politics and bringing uncensored enjoyment of international art, an avalanche of visiting conductors, recitalists, new chamber works and operatic revivals opened a brilliant Spring season in Paris.

Of particular interest among the symphony concerts was the Paris debut of Charles Miller, American conductor, who conducted the Colonne Orchestra in Gaveau Hall on May 18. Mr. Miller's background is that of a violinist who studied under Leopold Auer and Karl Flesch and who played in the Philadelphia Orchestra under Stokowski. As a composer, Mr. Miller is a product of the Institute of Musical Art, N. Y., and has recently furthered his studies with Alfredo Casella in Italy. As quite a young man, he went through the mill conducting movie orchestras of the silent-film days. He is now in his early thirties.

Miller Conducts Own 'Rhapsody'

Judiciously chosen to exhibit the diverse aspects of his talent, Miller's program comprised Vitali's Chaconne in his own arrangement for string orchestra, Beethoven's Seventh Symphony, Boccherini's cello concerto with Maurice Eisenberg as soloist, his own American Rhapsody 'Appalachian Mountains,' Casella's 'Pupazzetti' and Stravinsky's 'Firebird' Suite.

On the podium, Mr. Miller is at ease and sure of himself. In the face of the Colonne Orchestra's long-established interpretation of the Beethoven symphony he insisted upon and obtained, his own reading, which was quite different. His transcription of the Chaconne was nicely written and expressively played according to the detailed nuancing he desired. He proved to be an attentive accompanist in the concerto, beautifully played by Eisenberg, and showed he was thoroughly familiar with modern idioms in his performances of Casella and Stravinsky.

Miller's own 'Appalachian Mountains' was enthusiastically received. Based on Anglo-Saxon folklore in ancient modes and on hillbilly dance tunes, the rhapsody evokes mountain nostalgia and picturesque gayety with a rich, colorful orchestration. Opening in a quaint, atmospheric mood, in which a solo bass clarinet and supple imitations between the oboe and bassoon are heard, the character changes with lively dances. A climax is reached, and the sudden return to the broad folk-like mountain theme, re-stated in a wealth of sonority, brings the work to a close.

Paris audiences paid warm homage to Dr. Wilhelm Furtwängler when he gave two concerts with the Berlin Philharmonic in the gorgeous setting of the renovated Opera House last month. Admiration for the orchestra's collective spirit, the homogeneity of the strings and the nobility of the conductor's interpretations was unanimously expressed. A slight reserve concerning Furtwängler's execution of Ravel's 'Daphnis et Chloe,' and the quality of the woodwinds was voiced.

No less a success was won by Bruno Walter conducting the Paris Philharmonic Orchestra twice in a Mozart pro-

gram in Pleyel Hall on May 21 and 22. Earlier the same week he had been invited to lead the opera forces in a revival of Beethoven's 'Fidelio'.

The young, ardent and capable maestro, Fausto Magnani, again won Paris acclaim with his recent concert with the Pasdeloup Orchestra. His prodigious memory, innate culture and powers of persuasion over the players obtained excellent results in a long, varied program.

A revival of Reynaldo Hahn's 'Merchant of Venice' at the Opera was heartily welcomed. The composer's delightful lyricism and good taste was neatly upheld by Fanny Heldy, Mlle. Mahé and Messrs. Pernet, Singher and Cabel. A well-appointed performance was obtained under the baton of the composer.

After ten years of silence, Marce-



Lipnitski
Elen Dosia as Nanthilde in Samuel-Rousseau's 'Le Bon Roi Dagobert'

Samuel-Rousseau's 'Le Bon Roi Dagobert' trod the boards of the Opéra-Comique to the delight of the habitués who thirst after the good old lyrical traditions. The graceful simplicity of the music, the clarity and delicacy of



M. Brodsky
Charles Miller Conducting the Colonne Orchestra

the instrumentation, which allows every syllable of André Rivoire's text to be heard, are reasons for its success. Other reasons were Vina Bovy as the Queen, Elen Dosia as Nanthilde, Arnoult as Dagobert, Bourdin as Eloi and Guenet as Odoric. The picturesque decors of Guy Arnoux, and the rare musicianship of Eugène Bigot, conductor, were warmly appreciated.

At their annual concert, the four young composers calling themselves "Jeune France" presented new works for chamber orchestra. Daniel Lesur's 'Pastorale' contains agreeable and adroit

Furtwängler Leads Berlin Philharmonic, Walter the Paris Orchestra — Opera Revives Works by Hahn and Samuel-Rousseau

dialogue, although the use of a piano in the ensemble seems to be slightly foreign to the atmosphere of the work as a whole. André Jolivet's 'Poèmes Pour l'Enfant' exhale a restrained poetry of an intimate nature in 'Adoration' and 'Berceuse', but wake up in the final 'Jeux.' Yves Baudrier shows a sensitive nature in his 'Eleanora' after Edgar Poe, but misses his objective by a too frequent use of the radio-wave instrument "Les Ondes Martinot." Olivier Messiaen was represented by his 'Poèmes Pour Mi'.

Mature and significant new works for string orchestra were given by the Paris Philharmonic under Charles Münch. Alexander Tansman's 'Partita', comprises vigorous first and third movements separated by a well-ordered Lento. Marcel Mihalovici's 'Prelude and Invention' is straight-forward and clear. The Six Preludes by Henri Barraud show rich variety bound by homogeneous feeling. Jean Rivier's Symphony in C (No. 2), in three movements, is a healthy work containing a rhythmic Allegro of a folk-dance nature, a majestic Adagio and joyous Finale.

Among recitalists recently heard were: Eugenia Buxton, Emma Otero with Frank La Forge at the piano, Artur Rubinstein, Maurice Eisenberg, Evelyn Hansen, Brailowsky and Piatigorsky.

GROSBAYNE TO CONDUCT AMERICAN MUSIC ABROAD

Head of Brooklyn College Music Department to Appear in European Music Centres

Benjamin Grosbayne, head of the music department of Brooklyn College since 1931, has been granted a sabbatical leave and will conduct a series of concerts in European musical centres next Fall. His tour, beginning in October, will include appearances with representative symphonic organizations in Paris, Brussels, Prague, Budapest and other cities. Appearances in Vienna and a few other cities in central Europe, originally on his schedule, have been cancelled due to political disturbances. He will also make a study of European musical education institutions.

Mr. Grosbayne will take a sheaf of American scores to offer European concert-goers including Deems Taylor's 'Through the Looking Glass' Suite, Griffes's 'The Pleasure Dome of Kubla Khan', Still's 'Afro-American' Symphony and other shorter works. Music by Richard Strauss, the classics, and modern French works will also be included in his programs.

The tour will be under the general direction of André Mertens of Vienna and Paris, European representative of Arthur Judson.

POSITION WANTED: Thoroughly experienced secretary, young college graduate, wishes position in which her musical education and background can be used. Address Box 715, care of Musical America, 113 West 57th Street, New York, N. Y.

SALZBURG FESTIVAL

Furtwängler, Knappertsbusch, Gui and Boehm to Conduct Cycle of Seven Works

The annual Salzburg Festival will be held from July 23 to Aug. 31 under the following conductors: Wilhelm Furtwängler, Hans Knappertsbusch, Karl Boehm and Vittorio Gui. The operas to be given include Wagner's 'Die Meistersinger', Mozart's 'Don Giovanni' and 'The Marriage of Figaro', R. Strauss's 'Rosenkavalier', Wagner's 'Tannhäuser', Beethoven's 'Fidelio', and Verdi's 'Falstaff'.

The operas and dates of their performance are as follows: 'Meistersinger', July 23, Aug. 10, 19 and 29; 'Don Giovanni', July 25, Aug. 3, 15 and 27; 'Rosenkavalier', July 26, Aug. 2, 12, and 22; 'Tannhäuser', July 29, Aug. 4, 16 and 26; 'Fidelio', July 30, Aug. 8, 20, and 31; 'The Marriage of Figaro', Aug. 1, 11 and 25; 'Falstaff', Aug. 13, 18 and 23.

On Aug. 15 Gui will conduct an orchestral concert devoted to the works of Debussy, Ravel and Respighi; Knappertsbusch will conduct Beethoven's

LISTS OPERA DATES

Ninth Symphony on Aug. 24, and Furtwängler a program devoted to the music of Schubert and Bruckner on Aug. 28.

Knappertsbusch will conduct an orchestral concert of music by Beethoven and Brahms in the Mozarteum on July 27, and Gui a Brahms concert on July 31 in the same auditorium. Edwin Fischer will conduct a Bach-Mozart program on Aug. 7, and on Aug. 9, a Schubert program will be given by the Stummvoll Quartet with Elly Ney at the piano. Heinz and Robert Scholz, duo-pianists will play Bach's 'Art of the Fugue' on Aug. 14, and Boehm will lead a Haydn-Mozart program on Aug. 21.

The Salzburg Dom Choir will give Cathedral concerts under Joseph Messner and the works to be performed include Mozart's 'Coronation' Mass, Brahms's 'A German Requiem', music by old Salzburg Masters, Schubert's Mass in E Flat, Bruckner's in E Minor, Pergolesi's 'Stabat Mater' and Mozart's 'Requiem' Mass. Music by Bach and Franz Schütz will also be played in the Cathedral, and Mozart Serenades will be given in the Residence.

TWO GERMAN CITIES HOLD 'NEW MUSIC' FESTIVALS

Stuttgart Has Annual International Program by Contemporary Composers — Gerster's 'Enoch Arden' and Three Short Italian Operas Given

By GERALDINE DE COURCEY

BERLIN, June 20.

AS the current concert season was coming to its close, Stuttgart and Düsseldorf threw open their cultural gates almost simultaneously for a week's festival of "new music," the first international in character and the other exclusively German, but both concentrating on contemporary production.

The immediate business of the Stuttgart Festival held from May 18 to 26 was the annual assembly of the Permanent Council for Promoting Cooperation between Composers which seeks to bring up for hearing and discussion new and typical compositions of the several countries represented in the Council. This year's program presented several interesting works, although very few names appeared on the lists. As usual the eight concerts covered the entire range of modern composition and embraced works for symphonic and chamber orchestras, chamber music of all categories, choral works, songs with piano and orchestral accompaniments and two evenings of opera.

The operas were Ottmar Gerster's 'Enoch Arden' which was produced in Düsseldorf earlier in the season, and three short Italian works. Gerster's opera has had a good deal of success in some of the smaller opera houses but it gained considerably in effect under the capable direction of Herbert Albert and the admirable staging of the Stuttgart Opera. It is not exactly a work for the expenditure of metropolitan funds and ingenuity but it goes well with a less blasé public and breaks the monotony of the familiar repertoire.

Three Short Italian Operas

The trilogy of short Italian works comprised Casella's 'Orpheus', Malipiero's 'Il finto Arlecchino' and Lualdi's 'Diavolo nel campanile', which has been selected to show the trend of modern thought beyond the Alps. Casella's opera was another variant of the old legend, treated in the style of the Florentine Renaissance opera. The music, orchestrally speaking, was sized to a small orchestra and was characterized by great economy of means and the seriousness that is an attribute of the archaic polyphony and strict stylization which were the major keystones of the work.

Malipiero's little Kabinetstück had already been given in Germany, where the culture and elegance of the author's style is greatly appreciated even when associated, as here, with one of his less significant creations.

Lualdi's satire on the mechanical age skipped merrily along the highway of the grotesque without getting too harmonically involved. It is effervescent music with a pronounced "cerebral" quality that was not found to the same extent in the works of his two compatriots. An amusing stage setting by Felix Czossek accentuated the bizarre element in the libretto and added a charming pictorial sparkle to the witty music.

Germans Devoted to "Absolute" Music

As German contribution to the first two orchestral concerts, one heard the 'Vita Somnium' of George Schumann, the 'Weise von Liebe und Tod' of his



Ottmar Gerster, Whose Opera, 'Enoch Arden,' Was Given at the Stuttgart Festival

pupil Alfred Irmiler, and a symphonic fantasy by Ernst Geutebrück of Vienna. Schumann's "symphony of experience," which was first given in Berlin last winter follows the lines of absolute music, as the Germans now conceive it—in other words, music that is sweet to the ears and soothing to the spirit. In giving tonal form to the romantic, Irmiler uses the familiar vehicles of Pfitzner, Strauss and Wagner, which was also true with Geutebrück, another carpenter of the absolute who wraps his rhythmic fancies in the opulent orchestral folds of Strauss.

Some More Adventurous

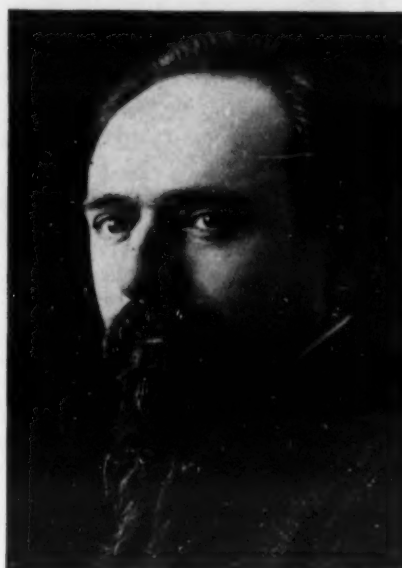
The foreigners were more venturesome. Conrad Beck's 'Ostinato' hovered on the verge of the abstract but each note was so perfectly poised that even the most extravagant dissonances failed to strike the ears as "harsh, untuneable and bad."

The 'Vorspiel zu einer Tragödie' by Henk Badings (Holland) struck out into new paths and renewed the impression that this brilliant talent is undoubtedly one of the most endowed and sensitive of the younger generation of Europeans. The French school was represented by Albert Roussel's Third Symphony, an homage to the late Vice President of the Council, and a Concertino da Camera for alto saxophone and eleven instruments by Jacques Ibert. None of the tonal possibilities of the solo instrument was overlooked in this light and charming work whose three movements had a clear and luminous texture in the orchestral accompaniment.

Icelandic Composers Represented

A concertino for violin and orchestra by Sven Tarp (Denmark), the 'Overture Joyeuse' of Marcel Poot (Belgium), a piano concerto by Palscho Wladigeroff (Bulgaria) and a Ballade for piano and orchestra by Ture Rangström (Sweden) were unimportant in that they followed the lines of impressionistic program music without any of the overtones of individual personality. Karol Szymanowski's string quartet in C and Edwin Kallstenius's (Sweden) violin sonata were rich in color in the late-romantic style, and three song groups by the Icelandic composers, Torsleinson, Isolfsson and Sveinbjornsson had the latent strain of melancholy that is associated with the far north. They were impressively sung by the talented young Icelandic tenor of the Stuttgart Opera, Einar Kristiansson.

Of the three large choral works, none



Paul Juon, One of the Composers Represented at Düsseldorf

was altogether new. Heinz Schubert's 'Verkuendigung' does not become clearer on repeated hearings; Heinrich Kaminski's 'Introitus und Hymnus' (written 18 years ago), though also complicated, seemed far more tangible than the work of his student, Schubert; Zoltan Kodaly's Te Deum with its Brucknerian atmosphere, its swelling climaxes and impressive unison passages made a very direct appeal and achieved a magnificent success.

Chamber Music from Many Lands

The chamber music program included Max Trapp's concerto for 'cello, a fairly new work indicative of Trapp's recent romantic tendencies; a sonata for violin and piano by Mark Lothar (Germany) and four works for solo violin by Bjorne Brustad (Norway), with smaller works by Peder Gram (Denmark) and Stefan Poradowski (Poland) that were all imitative of national styles and therefore not particularly interesting to the more advanced progressives.

One interesting element in a Concerto da Camera by Boris Papandopulo (Yugo-Slavia) was the delicate ornament of Erna Berger's brilliant coloratura in the interwoven texture of nine instruments. A very melodious intermezzo, a cleverly built-up fugue, and a bubbling finale showed much ability and originality, although the writer is still in quest of a personal style. This use of a textless soprano part as an extra instrument reminded one of the experiments of some years ago when writers like Schmitters, Eissler and Burian dallied with voice bands and kindred fancies. Papandopulos' effort was more melodious and serious but the basic idea was the same.

New Pfitzner Work

Hans Pfitzner's duet for violin and 'cello was given with orchestral accompaniment in which the treatment of the wood winds was very effective in comparison with the ordinary piano accompaniment. Finland, which has long been in the vanguard in the field of song was represented by Eino Linnala and Sulho Ranta. Delicacy of treatment, neither hyper-romantic nor hyper-modern, imparted the impressionistic atmosphere of the grey Finnish landscape in songs of unique charm and considerable melodic loveliness.

For the larger symphonic works, one had chosen Sibelius's Seventh Symphony, Franco Alfano's Second Symphony, the 'Mélée Fantastique' of Arthur Bliss,

All-German Week at Düsseldorf Under Governmental Auspices Brings New Orchestral Works by Besch, Rietz, Juon, Sobianski; Opera by Maurick

and the overture 'Janosek' by Alexander Moyzes of Prague.

The Düsseldorf festival, functioning under the title of the "Reichs Music Week" was a sort of open forum for all branches of the musical profession, artistic, economic, social, educational and industrial. It had been raised on the firm foundation of governmental authority and was the legal heir of the famous old Society of German Musicians that breathed its last a year ago after an injection of official suggestion.

The festivities occupied the week from May 22 to 29 and were designed to offer a practical demonstration of different administrative and organizational measures and at the same time elucidate the policy of the government in certain pertinent questions regarding trends and style. The general program comprised three symphony concerts, four factory concerts, three chamber music concerts, three opera performances, four choral concerts, politico-cultural discussions, special music for the Hitler Youth, a performance of Beethoven's Ninth Symphony and an exhibition of "Degenerate Music."

In honor of the event, the Minister of Propaganda announced the foundation of an annual music prize of 20,000 Reichsmarks (\$8,000) to be divided equally between a pianist and a violinist of exceptional ability. In his accompanying speech, Dr. Goebbels outlined the government's policy for the furtherance of music which, briefly stated, is the rejection of atonality and all its works, the elimination of so-called cerebral compositions, experimentalism as such and the prohibition of all "decadent" elements in the education of the young.

New Orchestral Works

After these preliminaries, the real business of the festival opened with an orchestral concert which brought out four new works—an overture by Otto Besch; a rhapsody for organ and orchestra by Johannes Rietz; a romantic concerto for viola and orchestra by Hans Sobianski and a rhapsodic symphony by Paul Juon. Both Rietz and Sobianski became entangled in romantic labyrinths from which there was no apparent outlet, but Juon, of an older and more experienced generation clothed his inspiration in the garb of Tchaikovsky and Brahms which brought him approval and recognition from the conservative throng taking its appreciative cue from governmental tracts.

The next day the opera staged a new work by Ludwig Maurick called 'Simplicius Simplicissimus' which the author designated as an experiment with new forms and possibilities of opera. Written in six acts, the work was a free adaptation of the Grimmelshausen novel of the Thirty Years War and required a cast of 52 persons and some 40 changes of scene, though both soloists and scenic background were scarcely more than an accompaniment of some phase of the psychological development of the protagonist. This process of picturing the spiritual rebirth of the hero was carried even further by means of choral interludes in which the chorus and speakers explained the inner sig-

(Continued on page 22)

NEW KERN OPERETTA GIVEN IN ST. LOUIS

'Gentlemen Unafraid' Receives World Premiere at Opening of Municipal Series

St. Louis, July 10.—Jerome Kern's latest contribution to the realm of light opera music, 'Gentlemen Unafraid', received its world premiere at the opening of the twentieth season of the Municipal Opera in Forest Park on June 3, running until June 12.

The opening night was made auspicious by the presence of many celebrities and groups of army and navy officials who witnessed the adaptation to the stage of Edward Boykin's original story cleverly arranged by Oscar Hammerstein and Otto Harbach. It deals

with the courage and valor of those young men who were "unafraid" to stand by their convictions when forced to choose sides at the beginning of the War of the Rebellion. Practically all of the action takes place at West Point.

"Montage" Is Used

Between acts two and three the authors have taken advantage of movie technique by introducing a "montage", showing the harrowing results of warfare. Unstinted praise must be given to Richard Berger for his production and to Raymond Sovey for his settings. The score is full of delightful music, perhaps not as tuneful as other of Kern's works, but quite up to them in originality and style. Principals in the cast included Hope Manning, Ronald Graham, Richard Skelton, Vicki Cummings, Marcella Uhl, Minto Cato, Annamary Dickey, Lori Travers and a host of others. Victor Thorley did a fine bit with his short part of Abraham Lincoln.

The second offering of the season was Gershwin's 'Of Thee I Sing', June 13 to 19. The familiar melodies of this amusing political travesty were finely presented by a company which included Oscar Shaw as John P. Wintergreen, his original part in the road company; William Lynn, Detmar Poppen, Frederick Persson, Joseph Macauley, Marcella Uhl, Annamary Dickey, Lori Travers, Kay Picture, Ralph Riggs and Jack Sheehan.

'White Horse Inn' Given

The week of June 20 to 26 brought a lavish production of 'White Horse Inn', which found a most suitable berth in the Municipal Theater. It served to present the return of several summer opera favorites here in the personages of Gladys Baxter, Al Trahan and Billy House. Miss Baxter characterizes her performances with fine singing and creditable acting. The chorus and orchestra were excellent. Other principals in the cast included: Tommy Gavin, Ronald Graham, Miss Dickey, Miss Travers, Mr. Sheehan, Mr. Macauley, and Sandra Lynde.

The Little Symphony Association of St. Louis opened its fourth season of concerts on June 17 in the Washington University Quadrangle before an audience estimated at 1300. Continued and growing interest in this charming summer musical offering has been the means of making it self-supporting, a condition not prevalent in many similar musical organizations. Under the baton of Hans Lange the orchestra presented a delightful program which contained: 'St. Paul's Suite for Strings' by Gustave Holst, Fifth Symphony in B Flat, by Schubert and a Sinfonietta by Wolf-Ferrari. The soloist was Corinne Frederick, who played in a charming and effective manner the Concerto in D for harpsichord by Haydn.

Novelties Played

In the second concert on June 24 Mr. Lange led his men through the Handel Concerto Grosso in D; 'Ukrainian' Suite by Quincy Porter; Pelléas and Mélisande by Sibelius and an amusing march, 'A Huntsman of the Palatinate Rides Through the Woods', by Hindemith. Edward Murphy was the soloist, playing the Horn Concerto by Mozart in a scholarly style and with a rich tone.

An audience of 3000 recently listened with interest to the last program of the season of the Philharmonic Orchestra under Alfred Hicks. The soloist, Besie Ash, gave a brilliant presentation of



Lucy Monroe, a Principal in the Cast of 'Three Waltzes' at Jones Beach

the unfamiliar but very beautiful Concerto for Piano, No. 4 in E Flat Minor, by Liapounoff. Rimsky-Korsakoff's 'Russian Easter' and Dohnanyi's Suite for Orchestra No. 19, rounded out the orchestral part of the program.

The St. Louis A Cappella Choir under William B. Heyne appeared in concert at the Municipal Auditorium on June 22 before the Evangelical Synod of many mid-west states here in convention. The program, finely sung, consisted of liturgical works of composers both old and modern.

HERBERT W. COST

GUEST SOLOISTS HEARD WITH FEDERAL PLAYERS

Marion Selee and T. E. Williams Appear at Music Theatre Under Baton of Thomas

Guest soloists appeared on programs of the Federal Symphony under the baton of Rudolph Thomas at the Federal Music Theatre on the evenings of June 21 and 23.

Marion Selee, mezzo-soprano, was the artist at the popular concert on June 21 singing the 'Habanera' and 'Seguidilla' from Bizet's opera 'Carmen' before an enthusiastic and receptive audience. The purely orchestral portion of the program was devoted to the Overture to Mozart's 'The Marriage of Figaro', Smetana's 'Die Moldau', two orchestral preludes from 'Carmen', Tchaikovsky's 'Capriccio Italienne' and Schubert's C Major Symphony.

Tom Emlyn Williams, baritone, was the guest soloist on June 23 in a musically interpretation of 'Wotan's Farewell', final scene from Wagner's 'Die Walküre', again under the baton of Mr. Thomas. In addition the orchestra played Beethoven's 'Coriolanus' Overture, Two Preludes and Fugues by Bach-Wood Hill, Respighi's arrangements of Ancient Dances and Airs, Strauss's 'Don Juan' and the Malaguena from Ravel's 'Spanish' Rhapsody.

Unger Re-engaged to Conduct Toronto Symphony

Dr. Heinz Unger has been re-engaged to conduct the Toronto Symphony in November. He will then sojourn in the United States for a few weeks before returning to England to fulfill engagements in that country.

Szigeti Completes African Tour

CAPE TOWN AFRICA, June 5.—Joseph Szigeti, violinist, recently completed a recital tour of nineteen engagements, including five appearances in Johannesburg and four in Cape Town, where he played before crowded houses.

JONES BEACH OPENS LIGHT OPERA SERIES

Monroe and Marshall Head Cast of 'Three Waltzes' at the Marine Amphitheatre

The musical romance 'Three Waltzes', with a score by the three Strausses, Johann, Jr., Johann, Sr., and Oscar, began the third season on the marine stage in Zach's Bay at the Jones Beach State Park under the auspices of Fortune Gallo and Messrs. Schubert.

The production attracted a capacity audience of 10,000 which filled every available seat in the stadium on the shore line and watched the proceedings on the stage across the water with interest. The generously sentimental music of the operetta was sung by an excellent cast of voices. Lucy Monroe and Everett Marshall, both formerly of the Metropolitan Opera, sang the principal roles. Miss Monroe portrayed the three parts of Marie Hiller, Charlotte Hiller, Brussard and Franz Hiller Corot. Mr. Marshall also sang three, those of Count Rudi von Hopenbrunn, Count Otto von Hopenbrunn, and Count Max von Hopenbrunn.

Water Ballet Appears

Among the colleagues of Miss Monroe and Mr. Marshall were Fred Sherman, Gene Marvey, Dean Dickens, Ralph Bunker, June Havoc, Douglas Leavitt, Henry Rabke and Joan Engle. Harold Levy conducted the orchestra. Fredric DeCordova was the stage director and Marjorie Fielding, director for dances and ensembles. Watson Barratt designed the scenery, which was changed by the device of revolving pylons. A gondola appeared during intermission bearing singers, and another feature between the acts was a swimming ballet troupe. The work was given nightly through July 2.

Coots's Musical Comedy Revived

'Sally, Irene and Mary', with music by J. Fred Coots, was blithely revived as the second offering of the season and ran during the week of July 4 with Nina Whitney, June Havoc and Ann Heath, in the three title roles respectively. They were supported by Lee Dixon, Earl Oxford and Billy Taylor. Other principals were Dean Dickens and Bartlett Simmons.

On July 3 the Fokine Ballet offered a program of dances including 'Carnival' to music by Schumann; 'Les Sylphides' to music by Chopin, and shorter dances to music by Delibes, J. Strauss and Rimsky-Korsakoff.

RANDALLS ISLAND OPENS

Jerome Kern's Operetta 'Showboat' Begins Open-Air Season

The Randalls Island open-air summer season began on the night of June 29 with a performance of Kern's operetta 'Showboat' under the auspices of Messrs. Schubert and Fortune Gallo.

Bettina and Natalie Hall sang the parts of Magolia and Julie respectively, and Guy Robertson, that of Gaylord Ravenal. Captain Andy was played by William Kent and Lansing Hatfield, baritone, that of Joe and lived up to his fine opportunity in the song 'Ol' Man River'. With the exception of Monday nights, the operetta ran until July 10. The Stadium Island is considerably improved with greenery and better accommodations for patrons in general. The necessary amplifiers of course, are used.

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AMERICAN ARTISTS APPEAR IN LONDON

Buxton, Lev and Zadora, Pianists; Tully and Eells, Singers, and Crawford, Diseuse, Heard

LONDON, July 5.—American artists have appeared in London recital halls recently with a generous sprinkling of other foreign artists to add to the interest.

Eugenia Buxton, pianist, played two sonatas by Scarlatti, the Bach-Hess 'Jesu, Joy of Man's Desiring', Chopin Etudes and the Schumann Etudes Symphoniques in her London debut. Her agile fingerwork, touch and interpretation pleased both the critics and public.



Ray Lev, Pianist, with Richard Austin, Conductor, and His Wife Leily Howell, Cellist, After a Rehearsal with the Bournemouth Municipal Orchestra in England, Where She Appeared as Soloist in a Broadcast Concert

Dorothy Crawford, American diseuse, appeared for the first time too, in London, and had an immediate success with her character sketches. Adrian Aeschbacher, young Swiss pianist, gave two recitals playing Hindemith's Sonata No. 2 and Mussorgsky's 'Pictures at an Exhibition' among other works. His playing is accurate, clear and rhythmically alive.

Ray Lev, pianist, gave a recital at Wigmore Hall on June 8. Franck's Prelude, Fugue and Variations was the first work on the most interesting program. The Sonata in one movement by Arnold Bax was beautifully played and a first performance in England of the Study in G, dedicated to Ray Lev by Alex Reschowsky, pleased the audience tremendously. Then followed a group of Debussy, Chopin and the artist's own arrangement of the Bach aria 'Bist du bei mir'.

Two American singers gave recitals with great success. Alice Tully at Aeolian Hall on June 14, accompanied by Arpad Sandor, sang music by Handel, Erich Wolff's 'Du bist so jung', two lovely Mahler songs and the interesting 'Chanson Perpétuelle' by Ernest Chausson in which she was assisted by the Blech Quartet. A final group of French modern works was beautifully sung.

Harriet Eells sang at Wigmore Hall on June 15. Her voice has a lovely, velvety quality and her French and German pronunciations are unusually good. The program offered as a welcome novelty a group of Loeffler poems for voice, viola and piano. Rebecca Clarke played the viola. Arpad Sandor was at the piano.

Amyot and Brosa Quartet Heard

The young English pianist, Etienne Amyot and the Brosa String Quartet gave a program that included the Sonata for violin and piano No. 3 by Delius, and the Quintet for piano and string quartet in A Minor, by Elgar. The

pianist completely adapted his tone to the remainder of the ensemble.

Michael Zadora, American pianist, gave two very well received recitals exhibiting a marvelous technique. He was welcomed back after many years' absence. Franz Reizenstein, pupil of Hindemith, played his teacher's three sonatas in a recital.

Lala Bertlova, Czech violinist and pupil of Enesco, exhibited a lovely tone in a program which included rarely played Czechish works. Ethel Bartlett and Rae Robertson performed a new composition by Mischa Portnoff, the Concerto quasi una fantasia, written for the duo-pianists, for the first time in London. The program ended with the 'Scaramouche' Suite of Milhaud, the last movement of which had to be repeated. Yvette Guilbert gave two evening performances before crowded houses.

H. H. Princess Helena Victoria arranged a concert at the Park Lane Hotel in aid of the Red Triangle Clubs for London working boys. Her Majesty the Queen was present and the artists included Kerstin Thorberg, Marita Farell, Lauritz Melchior, Loudon Greenlees, and the Boyd Neel String Orchestra.

D. H.

Novelties in Berlin

(Continued from page 6)

surprising polish within its modest bounds.

The concerts have been largely within the Reger pattern outlined by the current Art Weeks, and the soloists in the main have been the familiar ones who regularly place their gifts at the disposition of the city in this annual undertaking. One of the outstanding concerts of the first part of the series was the organ recital given by Günther Ramin on the recently overhauled organ of the State Academy of Music. His program included Reger's Fantaisie and Fugue on 'Wie schön leuchtet die Morgenstern', the Passacaglias in F and D Minor and the second Sonata in D Minor. Ramin, now the ranking German organist, has developed during the past ten years into a consummate master of his instrument. His pedal technique is astounding but in the final analysis it is to the intellectual intensity of his readings and a temperament of almost southern ardor that the greatest measure of his virtuosity is due.

Maria Müller brought the charm of her personality and art to play on a fascinated public that filled Bach Saal to overflowing at her only concert of the season. The Japanese tenor, Yosi Fujiwara, included a group of interesting Japanese folksongs in a program that otherwise showed the influence of his Italian schooling. The American coloratura, Gertrude Borzi, assisted by the incomparable Michael Raucheisen, made her first appearance in Berlin in a program of Italian and Spanish works which she delivered with charm and verve, and Furtwängler brought out one of the most brilliant audiences of the season with his concert with the Vienna Philharmonic, which was the orchestra's first visit to Berlin in at least five years.

Daniel Harris to Sing Important Roles with Cincinnati Zoo Opera

Daniel Harris, baritone of the Metropolitan Opera, has been engaged for leading roles at the Cincinnati Zoo Opera. He will appear in 'Madama Butterfly', 'Faust', 'Rigoletto', 'Tosca', 'La Traviata', 'The Barber of Seville', 'The Girl of the Golden West', 'Otello', 'Tannhäuser', 'Pagliacci' and 'Hänsel und Gretel'. Mr. Harris has been re-engaged for next season at the Metropolitan.



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PUCCINI: The Man Behind the Opera Successes

By JOHN ALAN HAUGHTON

Letters Reveal Facets of His Personality

DURING his lifetime, Giacomo Puccini was a more or less vague, withdrawn personality. Now, almost fifteen years after his death, he still remains nebulous. Just why this should be, is difficult to say, since his contemporaneous composers are all more or less familiar figures. There have been several biographies of the composer of 'Madama Butterfly' and a few years ago, a volume of his letters. None of these proved really illuminating and Puccini remained in the misty mid-region.

The latest work concerning him is 'Puccini Among Friends' by Vincent Seligman (New York: The Macmillan Company). The book is a collection of 300 letters selected from about 700 which the composer wrote to Mr. Seligman's mother during a friendship that lasted from 1904, when the two were introduced by the composer Paolo Tosti in London, until Puccini's death in Brussels in 1924. The letters are woven into a whole with care and ingenuity and Mr. Seligman's connective tissue both in the matter of narrative and comment is, in reality, more enlightening than the text of the letters themselves.

Out of this all, Puccini emerges into a half-light, a curiously self-centered personality, childlike and even childish in some respects, quite uncritical of his own work, showing amazing cunning with regard to choice of librettos, or rather, to rejection of librettos, in many cases, and crass stupidity in others.

Comparatively Smooth Career

In spite of a more or less simple beginning, his life had few of the difficulties, the poverty and the struggles that have beset many and greater composers. Once under the aegis of Giulio Ricordi, he never had to bother again. The picture of Tito Ricordi which resolves itself into our view from the letters, is anything but an attractive one. "Savoia" as Puccini called him, seems to have had at least the virtue of being a pretty good hand at selling Puccini in the foreign market. Tito accompanied Puccini to this country for the premiere of 'The Girl of the Golden West'. "The princely Savoia," says Mr. Seligman, "... regarded a luxury suite as no more than his due and on their arrival in New York he stupefied the millionaire directors of the Metropolitan, who had arranged a sumptuous tea in honor of their guests, by declaring in his driest voice: 'I am sorry to have to inform you, gentlemen, that we did not come to America to drink tea or to waste our time in official receptions, but to work and to rehearse!' Then, seizing the horrified composer by the arm and dragging him towards the theatre, he concluded, 'Come, Giacomo, come!' Later he added, laughingly, in extenuation of his rudeness: 'I wanted just for once in my life, to smack a billion dollars in the face!'" Mr. Seligman credits Adami, one of Puccini's librettists and biographers, with the anecdote. But is it any wonder that the jarring Signor Tito should later have been eased out of his connection with the great publishing house? This episode comes midway in the book.

In spite of his obvious talent, Puccini's first works can hardly be considered ponderable today. 'Le Villi', the first, no longer seems to interest. It is a silly tale that has attracted more

than one composer, and of the entire score, the tenor aria, 'Non ti Scordar di Me' is the only bit that possesses any distinction. 'Edgar' the second work, sank by the weight of one of the most inane librettos ever written and one which all the tinkering done to it, failed to improve. Puccini's much vaunted sense of the theatre passed him by with this opera, and, strange to say, he rec-

attitude to Elvira would seem to indicate that regrets, if any, were never more than skin deep.

Toscanini conducted the world-premiere of 'La Bohème' at the Regio on Feb. 1, 1896, the third anniversary of the premiere of 'Manon Lescaut'. "But on this occasion," says Mr. Seligman, "Turin was more grudging of its approval; the reception on the opening night was little more than cordial and the Press were almost unanimously hostile." So much for the musical taste and the foresight of a public which had acclaimed the earlier work!

It is interesting to learn that there was some skulduggery in the house of

less and, in most cases, his reasons for rejections appear to have been sound. D'Annunzio, who always liked to be on the band-wagon, offered his services with a work entitled 'The Rose of Cyprus'. Mr. Seligman does not tell us whether this was the play, 'La Pisanella' for which Pizzetti afterwards wrote his entrancing incidental music, but Puccini, as usual, was bursting with enthusiasm at first, and then skeptical. "The future Prince of Monte Nevoso," says Mr. Seligman, "could scarcely be expected to chop and change... as though he were still in the classroom. ... Puccini voiced his 'doubts' to which the poet responded with his 'regrets.' A later attempt at collaboration was also barren of result.

For some time, he flirted with the idea



Giacomo Puccini, a Portrait and a Study That Reflects His Love of Comfort, Though He Was an Enthusiast Over Hunting—Not, However, of the Big Game Variety

ognized the fact with an insight that seems to have left him later on.

'Manon Lescaut' Establishes Him

It was not until 'Manon Lescaut' which came out at the Teatro Regio in Turin, in 1893, that he was really established. Mr. Seligman says: "I know Puccini regarded it with special tenderness." The opera has a certain hold on public interest in spite of the fact that as a whole it is far inferior to the Massenet setting. The first act has charm and the finale to the third act, the departure from Havre, is a really magnificent piece of concerted music which Puccini never again equalled even in the sonories of 'Turandot'. One wonders whether the lasting affection Puccini had for his Manon in any way tied up with the fact that it was about the same time that Elvira Bonturi, who later became Mme. Puccini, decided to leave her husband and cast her lot with the composer. Puccini appears to have been a sentimental person, blown hither and thither by his own emotions, unstable as the wind. Did he have any regrets during the ghastly tragedy and ensuing lawsuits that Elvira brought into his life? His reactions seem to have been entirely superficial and certainly his subsequent

Ricordi with regard to the next opera, 'Tosca' which, incidentally, Mr. Seligman refers to as 'La Tosca'. Franchetti had his eye on Sardou's play and even Verdi had declared that were he younger, he would have tried his hand at an opera on the subject. Franchetti, who wanted the story, was persuaded by Giulio Ricordi, that the play 'La Tosca', was unsuitable for an opera, and in consequence, a contract with Sardou was cancelled.

Mr. Seligman recognizes the fact that the libretto is superior to the play. Even Sardou is said to have admitted as much. Puccini, however, seems to have had the faculty of driving his librettists almost insane with his demands, and Giacosa and Illica had a difficult time of it. Once more Puccini's "infallible sense of the theatre" which proved fallible on numerous occasions, came to his assistance, and his best libretto was the result. Strange that Puccini, in one of the last of the letters refers to 'La Bohème', 'Tosca' and 'Madama Butterfly' the works which seem to have the best chance of a long life, as "my old carcases".

When he was not actually working on an opera, Puccini was restless, irritable and difficult. His search for librettos was end-

of using Pierre Louys's 'La Femme et la Pantin' but, wisely, if we may judge from what Zandonai later did with it under the title of 'Concita', abandoned it. He also dickered with Wilde's 'A Florentine Tragedy' and 'The Duchess of Padua' and after literally bubbling with enthusiasm, gave up both. Marie Antoinette attracted him, a curious conception for an opera, dealing only with her days in the Conciergerie, her trial and execution. Mr. Seligman hints that the considering of the Wilde plays was due, in a measure to the success of Strauss with the same author's 'Salome'. Certainly both Strauss and Puccini always kept a weather eye on what the other was doing.

After 'Tosca' came 'Madama Butterfly'. The world knows all about the colossal fiasco of the work at its premiere at La Scala, its withdrawal and unparalleled success a few months later at Brescia. If 'La Bohème' established Puccini with opera-goers in general, 'Madama Butterfly' placed him at the height of operatic popularity and kept him there for some years. Out of a fiasco he created his greatest popular success.

But with his usual impatience of the slightest friction, he was not pleased with Geraldine Farrar, who, despite vocal shortcomings, less marked in 1907 than later, was unquestionably one of the greatest interpreters the role ever had. He found her

(Continued on page 25)

Contemporary Music Festival Held in London

International Society Brings Out Works by Josef Koffler, Webern, Manuel Rosenthal, Markovitch, Werner Josten, Krenek, Bartok, Isa Krejci, Aaron Copland, Hindemith and Other Moderns

LONDON, July 2.

THE Sixteenth Festival of the International Society for Contemporary Music opened on June 17 with an orchestral concert at Queens Hall. The first item, a military Symphonietta by the Czechoslovakian composer Kapralova was conducted by herself. It made a very good impression. Hermann Scherchen conducted a Symphony by the Polish composer Josef Koffler and a composition by the Austrian Anton Webern, entitled 'Das Augenlicht', for chorus and orchestra. The B.B.C. Orchestra and the B.B.C. Singers shared in this excellent performance. A spectacular and fiery Symphony by the French Manuel Rosenthal entitled 'Jeanne d'Arc' was conducted by the composer. Spain was represented by songs with orchestra by Julian Bautista, beautifully sung by Sophie Wyss and conducted by Scherchen. The final composition was a Symphonie Concertante called 'Le Nouvel Age' written and conducted by Igor Markevitch.

The second concert took place at Grottrian Hall on June 18. Antonio Brosa, violinist, and Frank Mannheimer, pianist, played the Sonata for Violin and piano by Werner Josten. It received a great ovation. The Brosa String Quartet gave a fine performance of the Third String Quartet by Karol Rathaus, Austrian composer now living in London.

Two Old English Operas

The third concert was given at the Royal College of Music and consisted of the presentation of two old English operas by the opera group and produced by Ernst Schoen. The first was the 'Venus and Adonis' of Dr. John Blow (1649-1708) and the second, 'The Ephesian Matron' by Charles Dibdin (1745-1814). Georg Knepler had the musical direction.

The fourth concert was a Chamber Orchestral Concert at the B.B.C. Concert Hall, Broadcasting House. The Boyd Neel String Orchestra, conducted by Boyd Neel, gave a finished performance of the 'Variations on a theme by Frank Britten' specially written for the Orchestra. Sir Adrian Boult conducted two movements from a Suite for Female Voices, Oboe and Strings by the Australian, P. Glanville Hicks. Ernst Krenek played the piano in his Cantata for Soprano, Chorus and Piano with the B.B.C. singers and Colette Wyss, soprano soloist. The last work was Bartok's Sonata for two Pianos and Percussion, with himself and his wife at the pianos. This was a very interesting experiment.

Some Impressive Chamber Works

The fifth day of the Festival offered an evening of English folk dancing. The sixth concert took place at the B.B.C. Concert Hall and was the second Chamber Concert of the Festival. The first item was Two Pieces for Organ by Olivier Messiaen, organist of the Saint Trinité in Paris, lacking in vitality and originality. Then there followed two Czech compositions, the first,



Werner Josten, Whose Sonata for Violin and Piano Won an Ovation at the London Festival

a Nonet, was beautifully played by the Czech Nonet Ensemble from Prague; the second, songs with wind quintet by Isa Krejci, constituted one of the highlights of the Festival. Vaclav Krafek sang excellently. The Little Suite for Violin and Piano by the Dutch Bertus Van Lier was very well received. Antonio Brosa, Spanish violinist living in London, gave a fine performance of this work. A Swedish composition for violin and viola by Sten Broman, who played the viola himself, was more on conventional lines, but very effective. The program ended with a Suite for Oboe, Bassoon, Trumpet and Harpsichord by the French composer Roland-Manuel.

The seventh day took us to Westminster Abbey to hear a Concert of English Church Music by the Choirs of Westminster Abbey, St. Paul's Cathedral, and the Chapels Royal. The beauty of these glorious melodies in this setting is hard to describe. The program began with Christopher Tye (1500-1572), followed by Purcell, Orlando Gibbons and William Byrd. The second part contained works of the seventeenth century by William Croft, Thomas Weelkes, Maurice Greene. The final numbers were 'Thou Judge of Quick and Dead' by S. S. Wesley (1810-1876), 'O Lord, look down from Heaven' by J. Battishill (1738-1801) and 'In Exitu Israel' by Samuel Wesley (1766-1837).

Success for Aaron Copland Composition

The final concert of the Festival was an Orchestral program at Queens Hall. Alfredo Casella conducted a Concerto for Orchestra by the Italian Riccardo Nielsen. An outstanding success of the whole Festival was the performance of Aaron Copland's 'El Salon México' which Sir Adrian Boult conducted most sympathetically. The composer was recalled time and again. Hermann Scherchen conducted an interesting Spanish work entitled 'Albada, Interludi, I Dansa.' Then followed excerpts from Hindemith's latest opera 'Mathis der Maler,' conducted by Clarence Raybould, with the tenor part well sung by Parry Jones, the baritone by William Parsons. The final work was an Oratorio by the Swiss composer Willy Burkhard, conducted by the Swiss conductor Paul Sacher. This is an impressive work, the arias, choruses and orchestral writing are all bold and large



Aaron Copland, Whose 'El Salon Mexico' Was Well Received in London

and stern in effect. The London Select Choir did it full justice in combination with the fine B.B.C. Orchestra.

In the Festival week, Boosey & Hawkes, the publishers of modern music arranged two afternoon concerts. The

first program opened with a Sonatine for piano by the Russian Nikolai Lopatnikoff which the composer played himself. A Suite for Violin and Piano by the young Englishman Benjamin Britten followed. This is an excellent work and was very well played by the composer and the violinist Frederick Grinke. Then Bartok played piano pieces from 'Mikroskosmos'—original and interesting as the works of this composer always are. A trio by John Ireland ended this program.

The second concert began with a String Quartet by Lennox Berkeley, played by the Cardiff String Ensemble. This was followed by 'Dover Beach' a song for voice and string quartet by Samuel Barber, which was very well received. A most interesting work by Franz Reizenstein for violin and piano had its first performance. Max Rostal, Austrian violinist now living in London, played the very difficult violin part in a masterly manner with the composer at the piano. This notable composition had a great success.

Bonelli Fills Summer Dates in Opera

Summer opera appearances of Richard Bonelli, baritone of the Metropolitan Opera, now at his home at Lake Tahoe, Nev., include: Pasadena, June 25, 'Aida'; Hollywood Bowl, July 26, 'Madama Butterfly'; Aug. 23, 'Cavalleria Rusticana'; Milwaukee, Aug. 16 and 18, 'Il Trovatore'.

"The Aristocrat in its Field!"

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America's Musical Needs

SO rich today is America in musical resources, that anyone to whom the question was put would be apt to hesitate before naming this country's musical needs. Champions of certain movements such as that which would establish the equivalent of a minister of arts in the President's Cabinet, or that which would limit the entry of foreign artists on some sort of reciprocity basis, would take opportunity, no doubt, to advocate their particular measures. There might be widespread agreement on the need of more opera companies and the establishment of one or more permanent institutions for opera comique. And there would be those, of course, who would include among their first recommendations that for more opera in English.

Musicians everywhere will have reason to take note of certain observations made by the president of the National Federation of Music Clubs, Mrs. Vincent Hilles Ober, who is spokesman for some 400,000 club members and who has traveled nearly 40,000 miles in the first year of her presidency, communing with groups and individuals who are serving the cause of music in one capacity or another. She is one of those who believe in more opera, and in more English opera. America's young people, she says, should have more opportunity to perform in opera and the children of America should have more opportunity to understand what they hear.

But there are needs of a much more elementary character (and less subject to eternal arguments having to do with artistic and esthetic considerations) as Mrs. Ober has jotted them down in the course of her travels. She sees a need for the encouragement of mass singing. There is scarcely any in America, she finds. She sees a need for more attention to music in the rural schools. The instruction which now is inaugurated in the junior

high schools should begin in the primary grades. She believes that larger numbers of American children should be taught to play stringed instruments. The band movement threatens to engulf our musical life. Most of all, Americans need to know more about the music of their own country. So she has issued a call for all of the music clubs of the Federation to make their coming year an "American Music Year, with every division of the Federation—junior, student and adult—pledged to lay emphasis upon the native art product." Her plea is for "patriotism without nationalism." To know something about American music is one thing, to be chauvinistic about it is quite something else. There are now many forces working to give American music all that it can fairly ask—and that is the opportunity to state its own case and stand or fall on its own merits in public performances. The Federation has always stood well in the van in this movement and its new "American Music Year" falls fittingly in line with past policies and achievements.

The Summer Festivals

PERHAPS more this year than at any time in the recent past, Americans have reason to be grateful for their summer festivals and for those series of open air concerts which, while not so-called, possess their measure of the festival spirit. The New York Stadium Concerts, those at the Dell in Philadelphia, at the Bowl at Hollywood, the Ravinia season, the Sunset Symphonies on the Potomac, and various others of their type, devoted chiefly to symphony, qualify as festivals of a protracted order. Their holiday counterpart, the Boston Symphony's series at Stockbridge is, indeed, called the Berkshire Festival. Also "festivals" by reason of the names chosen are the Cleveland, Saratoga and Louisville summer concerts. Then there are the Silvermine Festival at Norwalk, the Coolidge Festival at Pittsfield, and San Diego, Roanoke, Woodstock, and other festivals, dotting the continent, some of only a single day as compared to the six-weeks series of Stadium concerts listed for Portland, Ore., and the similarly lengthy period for the summer programs at Chautauqua.

Summer opera, besides having occasional performances in conjunction with the various symphonic series, has its liberal representation. Opera, operetta and ballet have a clear field at Jones' Beach and Randall's Island in New York; at the Steel Pier, Atlantic City; the Municipal Opera, St. Louis, and the Zoo Opera, Cincinnati. With many of these summer series—both operatic and symphonic—already ministering to their local publics, it is heartening to note how long is the duration of America's holiday season, the concerts continuing in certain instances well into September. There is now almost no time of the year in this country when there is not important music to be heard.

As yet, only a few of America's summer festivals have taken on the highly specialized character that attracts musical epicures to certain of Europe's fixtures. This is a development for the future. The present need is that of music for the many, rather than the few. There is increasing reason to believe that the few, as well as the many, will find American festivals more and more to their preference as time passes, and that audiences everywhere will become more exacting, not only as to quality of performances, which in many instances already is relatively high, but about the choice of music and the nature of the programs and performances placed before them.

The folk specialists really ought to square their circle, those who are interested in folk music say the trouble is that so-called authorities on folk song are literary men interested in words, not music. The folk dance devotees insist that what's wrong is that folk dances are written about by musicians, not dance specialists. Why not let the dance experts write about folk poetry and call it a day?

Personalities



Fellow Passengers on the Queen Mary Were Artur Schnabel and Fabien Sevitzky. The Pianist and the Conductor Talk Things Over on Deck

Onegin—During a stay at Marienbad, Czechoslovakia, Sigrid Onegin has been writing her biography. The Swedish contralto will return to the United States in January for an extended recital tour.

Weingartner—Among eminent musicians celebrating their birthdays this month is Dr. Felix Weingartner, who was seventy-five years old on July 2.

Giesecking—Leopold III, King of the Belgians, recently bestowed upon Walter Giesecking at a private audience the decoration of an Officer of the Order of Leopold for his contribution to civilization through music.

Prokofieff—A motion picture film entitled 'Alexander of Neva' is in process of making in Moscow with a score composed by Serge Prokofieff. The picture deals with a thirteenth century episode in Russian history.

Moore—Charpentier's 'Louise' will occupy a great deal of the time of Grace Moore in Europe during the summer. The Metropolitan Opera soprano will not only give a command performance at the Théâtre de la Monnaie in Brussels before Leopold III, King of the Belgians, but will also make a motion picture based upon that work.

Laholm—When 'Siegfried' was sung recently at the Royal Flemish Opera in Antwerp the audience was surprised when the hero, in the final act, looked entirely different from what he did in the previous acts. The explanation was that Max Lorenz, billed for the rôle, was able to sing only the first two acts. The management, in the meantime had summoned Eyvind Laholm from Berlin and Mr. Laholm arrived by special plane just in time to awaken Brünnhilde.

Gigli—In a new rôle, that of fireman, Beniamino Gigli appeared in 'La Bohème' at Covent Garden recently. In the first act, the tenor accidentally started a real fire in the stove which was intended to have only red electric bulbs. Smoke issued forth and there was a momentary rustle in the audience. But the tenor without stopping singing, stepped to the wings and took a bucket of water from a waiting fireman. This he emptied into the stove, and the opera continued, uninterrupted.

COMPETITIVE TEST TO FILL CITY POST

Assistant Director of Music in Public Schools to Be Chosen by Examination

The first competitive examination for the position of assistant director of music in the public schools of New York City will be held early in the Fall of 1938, according to an announcement made by the board of examiners of the Board of Education on June 15. The position carries life tenure after three years of satisfactory service and eventually a liberal retirement allowance. Salary during the first year of service will be \$4,800. Annual increments of \$300 will bring this up to \$6,000.

Selection of assistant director of music on the basis of a competitive examination is part of the policy of the Board of Education to extend the merit system.

Advisory Board Appointed

An advisory board of musicians, educators and representatives of civic organizations has been appointed to advise the board of examiners in the conduct of the examination. On this committee are Dr. Walter Damrosch, chairman; Oscar Thompson, editor of *MUSICAL AMERICA* and music critic of the *New York Sun*; Olin Downes, music critic of the *New York Times*; George Wedge, director of the Institute of Musical Art; Dr. Ernest G. Hesser, professor of music education, New York University; Mrs. Robert E. Simon, United Parents Associations; Mrs. Samuel A. Lewisohn; Howard Nudd, director of the Public Education Association; George Gartlan, director of music in the public schools; Margaret McCooney, associate superintendent of schools, and assistant superintendent William A. Hamm.

Residence or previous educational service in the City of New York will not be necessary to enter the examination. Applicants must, however, satisfy certain "eligibility requirements", including college graduation, the approximate equivalent of a master's degree, an adequate number of courses in both music and education, and at least six years of experience in teaching or supervising music instruction in schools. The upper age limit for persons not already in the New York City system is 45 years.

A detailed statement of the eligibility requirements may be had upon application to the Board of Examiners at 500 Park Avenue, N. Y. C. Complete information covering the nature and scope of the examination, which will consist of a written test and personal tests, will be published on or about Sept. 6. Persons living out of town may request to have their names placed on file to receive an application form and a personal notification of the examination when it is formally announced in September.

William A. Hannig is chairman of the board of examiners' committee on music licenses.

Mordkin Ballet to Produce New Work by Tchernepin

'Trepak', a new ballet devised by Mikhail Mordkin, with music by Alexandre Tchernepin, will be produced by the Mordkin Ballet in its New York season in November. The ballet company will tour next season with the following repertoire: 'Giselle', 'La Fille Mal Gardée', 'Dionysus', 'Mozartiana', 'Swan Lake' and 'The Goldfish'.

What They Read Twenty Years Ago

MUSICAL AMERICA for July, 1918



Emil Oberhoffer



Pablo Casals



Arnold Volpe



H. T. Burleigh



Percy Rector Stephens

How Does He Feel Now?

Says Charles M. Schwab: "When the hearts of the world are bowed as they are now under the great burdens and sorrows of war, music is the great balm which helps us to look forward to the happy conditions which follow the conflict!"

1918

A Bargain

At a recent sale in London, a Guarnerius violin that formerly belonged to Sarasate, was sold for the equivalent of \$1,000, and a 'cello by the same maker, for \$800.

1918

Good Guy

While a crowd was singing 'Keep the Home Fires Burning' at a community sing, recently, on the City Hall Plaza in Philadelphia, a voice of remarkable beauty, volume and penetration was heard. Its owner turned out to be none other than Enrico Caruso who, enjoying an after-dinner stroll from his hotel, was attracted by the singing.

1918

Attention, Brothers Ricci!

Among the operas to be given by the Society of American Singers at the Park Theatre next fall, is 'Christina a la Camorra'.

1918



Riccardo Martin



Richard Ordynski

Old Operas Given at Florence

(Continued from page 5)

of the Middle Ages and hazards no guesses about taste in the year of our Lord 1200.

The action, unfolding before the walls of Paradise, equipped with a great central gate, (the set designed by Giovanni Colacicchi), symbolizes the second coming of Christ at the moment of the Last Judgment. The Archangel Gabriel warns the expectant souls to keep the lamp of virtue burning since by that light shall the Heavenly Bridgroom know those who are to be united to him. The Foolish Virgins, who have wasted their oil, implore the Wise Virgins to allow them a share of theirs, but only to be repulsed. Then they turn to the merchants, again in vain. In desperation the Foolish Ones call upon divine pity even as the coming of the Bridgroom is proclaimed. But it is too late. He cannot see them in the darkness in which they grope. And while the Wise Virgins proudly walk toward Paradise through the gate thrown wide open, the Foolish Ones await in terror their everlasting punishment. The conductor was again Fernando Previtali and the choral passages and the various solo parts were well accounted for.

'L'Amfiparnasso' of that strange poet and musician, Orazio Vecchi of Modena, New York has heard rather recently from the Dessoff Choirs in its original estate. Vecchi composed it in 1594, he himself being forty-four, and at that time, when opera was about to be born under the guise of a resuscitation of antique tragedy, the composer expressly warned that this "harmonic comedy" for unaccompanied singers was written solely for the ears. Nevertheless, in the case of this Florentine Maggio, the management furnished a visual obligato. While the chorus, grouped on one side of the stage, sang, in a booth of the Punch and Judy description, against a setting of Renaissance houses, Pantaloon and other figures from the commedia dell'arte mimed the three acts in dumb show. The short entr'actes, pursuant to Signor Luzzi's idea, were taken up with danced intermezzi.

There is no reason to rehearse in detail the somewhat intricate and quite conven-

tional joys and sorrows of the human marionettes. If for some listeners the additional appeal to the eye heightened the effect of Vecchi's polyphonic score, well and good. And if, per contra, the goings-on in the booth bored you, you had only to shut your eyes or look elsewhere. What mattered really was the extraordinary singing of the chorus and its vivid projection of the complicated and engrossing music. Not only has Andrea Morosini, the chorus master, developed a choir of remarkable tonal brilliance, musicianship, and virtuosity, but he had so trained his forces for this work that the command of color, the keen articulation, the pith and point of every word, and the flawless adjustments of balance and perspective made of their performance a veritable modern miracle. The presence of a scattered wind instrument or so to help the a cappella singers hold the pitch through all the contrapuntal weavings only a pedant would object to, especially since the participation of these serviceable interlopers could rarely be distinguished at all.

For the sake of the record be it added that the pleasing scenery and costumes were the work of Gino Severini and Emilio Toti.

TWO NEW STRAUSS OPERAS

Munich to Produce 'Friedenstag' on July 24; Dresden, 'Dafne', on Oct. 22

BERLIN, June 25.—The world premiere of Richard Strauss's new one-act opera 'Daphne' will take place at the Dresden State Opera on Oct. 12, next, under the musical direction of Karl Böhm, to whom the work is dedicated. Böhm is enthusiastic about the opera and says that it is replete with some of the finest and most beautiful music that Strauss has yet written. In form and style, he classifies it with the latter part of 'Ariadne'. The two leading roles in the Dresden production will be taken by Torsten Ralf and Margarete Teschemacher.

The first performance of the second new work, 'Der Friedenstag', will be given at the Munich State Opera on July 24, followed in September by performances in Dresden and Berlin as part of a special Strauss Festival in celebration of the composer's seventy-fifth birthday. GDEC

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In order to assert our position and protect our readers, we recently prosecuted a fake agent in Reading, Pennsylvania, with the result that he was convicted, jailed for ninety days, charged for court costs of approximately \$100.00 and ordered to make proper restitution to those subscribers he defrauded.

We therefore CAUTION all subscribers to be absolutely certain of the trustworthiness of the agent if he is unknown to you. When in doubt, always send your remittance direct to *MUSICAL AMERICA*.

Honegger-Claudel 'Joan of Arc' Acclaimed



By WILLI REICH

BASLE, July 5.

THE premiere here on May 12 of Paul Claudel's mystery play, 'Joan of Arc at the Stake' (Jeanne d'Arc au bûcher) with Arthur Honegger's expressive music proved to be an artistic sensation of international importance.

Two years ago the suggestion to write a stage-play built around the life and death of the Maid of Orleans came to Claudel through Ida Rubinstein. After much hesitation the poet began his new treatment of the Joan of Arc material, which had been dealt with so often before him. He found a solution which treated the subject in a new way. Before she is burned at the stake, he has Joan relive her whole life in a series of dream visions: she is bound to the stake and, filled with fear and despair, awaits the end. All her experiences pass in review before her feverish eyes: her care-free youth, the call of the heavenly voices, her military triumphs, the coronation of the king in Reims, her arrest and trial, the people who followed her at first with enthusiasm and later deserted her, embittered and faithless. Joan's visions are interrupted by conversations with Saint Dominic, who prophesies her fate and predicts her canonization. Then the hour of her final suffering is at hand: the pyre is lighted; while the flames rise around her, the voice of the Virgin Mary is heard from on high, extolling Joan as a martyr and singing praises of the power of love.

Unique Handling of Material

In order that Claudel's refined and subtle treatment of Joan's vision could be made comprehensive to a larger circle, elucidation by means of scenery seemed less essential than the power of music, which alone could plastically portray the mystic episodes. The mere juxtaposition of quite heterogeneous scenes, which reminds one in many ways of the technique of the modern motion picture, also made demands on the mu-

Basle Receives Premiere of Work in Concert Form with Enthusiasm—Sacher Conducts with Ida Rubinstein in Title Role—Paris Awaits Stage Production

sical composition, which approximated the problems of motion picture music. Here Honegger, who has already written a good deal for the movies and the stage, was in his element and composed exceedingly colorful music, which did full justice to the reflective-lyric parts of the work as well as to the active-dramatic parts. It undoubtedly represents, in power of inspiration, masterful instrumentation and handling of the solo and choral parts, the most significant work which the French-Swiss composer has produced to date.

The installation of a powerful sound-apparatus, which was lent special color through Maurice Martenot's frequent, electrically produced sound waves, enabled Honegger to adhere closely to every nuance of the text's dramatic accents and mysterious symbols and to create within the accelerated action of the play, complete musical forms, as, for example, the court scene, the public festival upon the king's entry into Reims, and the Lothringian spring song. Honegger's music to Claudel's mystery-play can unquestionably be considered one of the most important musical works of art of modern times.

Paris Opera to Stage Work

Such was the impression it made upon all listeners at the premiere in concert form in Basle, which was conducted by Paul Sacher. The stage production will take place shortly in the Paris Opéra. Concentration on this wonderful music



Arthur Honegger

was enhanced by the use of the concert hall and the general impression was one of unparalleled intensity. This impression was furthered, moreover, by the excellent performance given the work, above all by Ida Rubinstein in the title role, by Jean Périer as Frère Dominique and by the other soloists, Mmes. Genevra Vivante, Berthe de Vigier, Lina Falk and MM. Ernest Bauer and Paul Sandoz, as well as by the excellent work of Sacher's magnificently trained Basle chamber chorus and orchestra, which had been greatly enlarged for the occasion. The devoted co-operation of so many artistic forces achieved for this important poetic and musical work that sensational external success which corresponded to its inner worth.

FIFTH SCHÜTZ FESTIVAL IS HELD IN FRANKFORT

Six Concerts of New Schütz Society Also Included Music by Scheidt, Schein, Buxtehude and Others

BERLIN, June 20.—The fifth Heinrich Schütz festival of the New Schütz Society opened in Frankfort-am-Main on May 28 under the patronage of Prince Philipp of Hesse. As in the recent Bach Festival in Leipzig, the program of the six concerts comprising the festival included not only works by Schütz but also those of his contemporaries who exercised an immediate influence on the "Father of German music" and the musical creation of his period.

The concert in the Church of St. Katherine presented Schütz's 'Auferstehungshistorie' and 'Seven Last Words', as well as organ works by Scheidt and Pachelbel. A liturgical service included works by Scheidt, Froberger and Frescobaldi and choral works by Schütz, Melchior Franck and Lucas Lossius. Another Vesper Service brought out a number of short sacred concerti and the 'Symphonie Sacrae' by Schütz and Johann Schein, while organ works by Buxtehude and choral and instrumental works by Gabriele

(the teacher of Schütz), Michael Praetorius, Schein and Schütz comprised the program of an evening concert.

In connection with this festival, the Frankfort Radio Station broadcast a program of secular works of the Schütz period including madrigals, suites and canzonettas by Monteverdi, Kühnel, Pohl, Scheidt, Buxtehude and Schein.

Every effort was made to present the works as far as possible in their original form so that at the sacred concert the Schütz oratorios were accompanied on a "positif organ" (for the basso continuo) and four viole da gamba. In the 'Auferstehungshistorie', the Evangelist was separated from the chorus and was also accompanied by four viole da gamba.

GDEC

Baltimore and Ohio Women's Club Gives Concert in Baltimore

BALTIMORE, July 10.—The Baltimore and Ohio Women's Music Club gave its twelfth annual concert at the Peabody Institute on June 7 with arrangements for chorus of seventeenth century English airs and other folksongs under Virginia C. Blackhead. Virgil Fox was the organ soloist. The program also included music by Debussy, Howard Thatcher, and an arrangement of a Latin hymn by Louis Cheslock.

F. C. B.

BERLIN STATE OPERA TO GIVE PREMIERES

Prospectus for New Season Includes Operas by Egk, Wolf-Ferrari, Wagner-Régeny

BERLIN, July 5.—The State Opera has published its program for the new season opening on Sept. 15. Three operas will be given world premieres. They are 'Peer Gynt', by Werner Egk; 'Die Bürger von Calais', by Rudolf Wagner-Régeny, and 'Donna Boba', by Ermanno Wolf-Ferrari.

First performances and restagings include Mozart's 'Figaro's Hochzeit' and 'Die Zauberflöte'; Mussorgsky's 'Boris Godunoff'; Bizet's 'Carmen'; Verdi's 'Aida'; Rossini's 'Barber of Seville'; Donizetti's 'Don Pasquale'; d'Albert's 'Tiefland'; and Richard Strauss's 'Die Frau ohne Schatten', 'Der Friedenstag', 'Daphne', and 'Schlagobers'; Pfitzner's 'Palestrina'.

Works carried over from present season include 'Lohengrin', 'Tannhäuser', 'Der Fliegende Holländer', 'Die Meistersinger', 'Tristan', 'Der Ring', 'Parsifal', 'Otello', 'Trovatore', 'Traviata', 'Don Carlos', 'Rigoletto', 'Maskenball', 'Force of Destiny', 'Freischütz', 'Fidelio', 'Orpheus and Euridice', 'Ingwelde', 'Schmid von Marienburg', 'Zar und Zimmermann', 'Die Lustigen Weiber', 'Martha', 'Cavalleria Rusticana', 'Pagliacci', 'Faust', 'Die verkaufte Braut', 'Schneider Wibbel', 'Bohème', 'Butterfly', 'Manon', 'Mignon', 'Arlinda', 'Ariadne auf Naxos', 'Rosenkavalier', 'Die Barbarine', 'Der Dreispitz', 'Der zerbrochene Krug'.

Personnel Listed

Conductors will be Hermann Abendroth, Werner Egk, Karl Elmendorff, Robert Heger, Herbert von Karajan, Clemens Krauss, Peter Raabe, Victor de Sabata, Johannes Schüller, Richard Strauss, Herbert Trantow; Stage directors, Hans Friederich, Gustaf Gründgens, Lizzie Maudrik, Bruno von Nissen, Guido Salvini, Heinz Tietjen, Wolf Völker.

The roster of singers includes: sopranos, Erna Berger, Paula Buchner, Maria Cebotari, Franziska von Dobay, Marta Fuchs, Käthe Heidersbach, Frida Leider, Tiana Lemnitz, Germaine Lubin, Elfriede Marherr, Maria Müller, Jarmila Novotna, Delia Reinhardt, Olga Rieser, Gertrud Rünger, Hilde Scheppan, Carla Spletter, Else Tegethoff, Viorica Ursuleac.

Contraltos, Anna Asserson, Rut Berglund, Margery Booth, Margarete Klose, Margarete Arndt-Ober.

Tenors, Vasso Argyris, Benno Arnold, Max Lorenz, Torsten Ralf, Gustav Rödin, Helge Roswaenge, Gino Sinimbergh, Franz Völker, Marcel Wittrich, Fritz Wolff, Erich Zimmermann, Gerhard Witting.

Baritones and Basses, Mathieu Ahlsmeyer, Ivar Andresen, Rudolf Bockelmann, Ferdinand Bürgmann, Willy Domgraf-Fassbaender, Felix Fleischer, Eugen Fuchs, Walter Grossmann, Otto Helgers, Wilhelm Hiller, Ludwig Hoffmann, Gerhard Hüsch, Otto Hüsch, Fritz Krenn, Josef von Manowarda, Fritz Marcks, Karl Neumann, Jaro Prohaska, Michael von Roggen, Franz Sauer, Heinrich Schlusnus, Hans Wrana.

GERALDINE DE COURCY

Milwaukee Park Commission Plans Summer Series

MILWAUKEE, July 10.—The Milwaukee Park Commission will sponsor a summer series of musical events in August. The opening program will offer Kathryn Meisle and John Carter in a joint recital, Richard Bonelli will appear in two performances of "Il Trovatore" with the Wisconsin Opera Company under Lawrence Waite, Jessica Dragonette will be heard on Aug. 23, and Lotte Lehmann will close the season on Aug. 30.



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BEETHOVEN'S NINTH PLAYED IN DULUTH

Lemay Conducts Symphony and Chorus in Final Concert—Fund Drive Completed

DULUTH, July 10.—The 1938 season of the Duluth Symphony was brought to a gala close in May with Paul Lemay leading both the orchestra and choral forces in a remarkably fine performance of the Beethoven Ninth. The chorus for the occasion numbered 250 singers recruited principally from Duluth but including musicians from several northern Minnesota and Wisconsin communities.

The soloists were Marie Gendron Ruddel, soprano; Beatrice Greene Olsen, contralto; Thuel V. Dodson, tenor; and Joseph A. Johnson, baritone. A large audience attended and Mr. Lemay, who conducted the entire work without a score, drew from the orchestra and chorus inspired music. The chorus, in its first appearance in two years, occasioned particularly favorable comment.

Marion Anderson Sings

Preceding that concert, Marian Anderson, contralto, appeared with the orchestra before a capacity audience. She was given an ovation.

The orchestra maintenance fund has been completed, with business men and women of the city uniting in making the drive a successful one. Next season's artists will include Nino Martini, tenor; Emanuel Feuermann, 'cellist; Kirsten Flagstad, soprano, and Rudolf Serkin, pianist.

The season will include six evening concerts, a series of Sunday afternoon programs, two children's programs with soloists; and a tour of cities in Wisconsin, Minnesota and Canadian provinces.

NATHAN COHEN

CHAUTAUQUA PLANS OPERAS IN ENGLISH

Bimboni and Ashman to Lead Six Works—Roster of Singers Announced

The Chautauqua Opera Association, entering upon its ninth season, will give six operas in Norton Hall at Chautauqua, N. Y., during the summer. Albert Stoessel and Alfredo Valenti are the artistic directors, and Alberto Bimboni and Gregory Ashman will conduct.

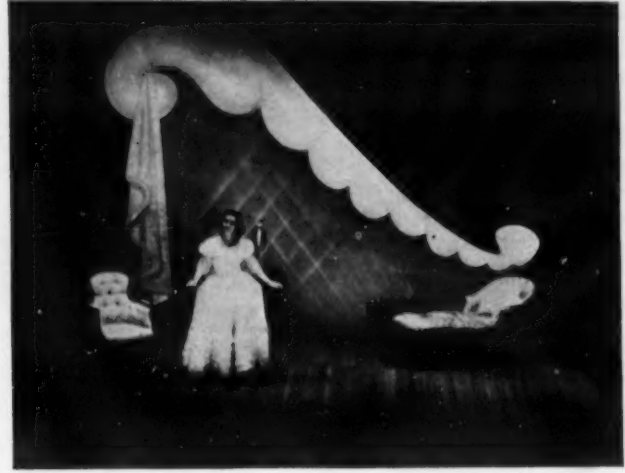
The operas chosen are 'La Traviata', 'The Abduction from the Seraglio', 'Tosca', 'Romeo and Juliet', and Gilbert and Sullivan's 'Patience' and 'Yeoman of the Guard'. All of the works will be given in English and two performances of each are scheduled. The orchestra includes members of the Chautauqua Symphony.

The principal singers will be Josephine Antoine, Susanne Fisher, Alice George, Gertrude Gibson and Helen Van Loon, sopranos; Pauline Pierce and Mary Louise Beltz, contraltos; William Hain, Clifford Menz, Roland Partridge, Donald Dame, Warren Lee Ferry and Joseph Marsilia, tenors; Donald Dickson, Gean Greenwall, Roderic Gross, Stanley Carlson, and David Otto, baritones.

Symphony Plans Announced

Among the instrumental soloists who will appear during July and August with the Chautauqua Symphony under Mr.

Cleveland Institute Gives 'Don Pasquale'



Two Scenes from 'Don Pasquale', as Designed by Richard Rychtarik, Show (Left) David Neighbor as the Don and William Rosenfield as Ernesto, and (Right) Elizabeth Stoeckler Singing the Only Feminine Part, That of Norina

CLEVELAND, July 10.—The close of the school year at the Cleveland Institute of Music brought with it an outstanding performance of Donizetti's 'Don Pasquale' in English. David Neighbor in the title role and Elizabeth Stoeckler as Norina were eminently

successful in filling their parts, both vocally and histrionically.

The staging was under the direction of Richard Rychtarik, the scenery was made under his supervision by students in the newly-formed opera stagecraft class, and the artistic direction was

under Boris Goldovsky, head of the Institute Opera department. With the success which 'Don Pasquale' and 'Hansel and Gretel' enjoyed this year, it is expected that the activities of the department will be enlarged the coming year.

S. M.

HARRISBURG WELCOMES DAUPHIN FOLK DANCERS

'The Triumph of Spring' Given in Conjunction with WPA Under Supervision of Hauck

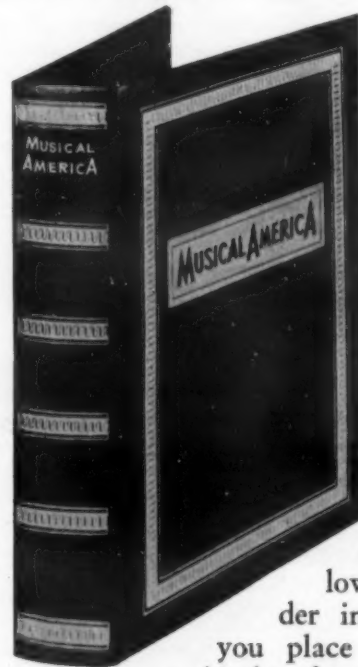
HARRISBURG, PA., July 10.—The third annual Dauphin County Folk Festival, 'The Triumph of Spring', was presented in co-operation with the WPA and Department of Public Instruction in the Forum of the State Education Building on May 18 and 19. Mrs. Mary Bush Hauck, state supervisor of music, was

an indefatigable worker in the course of organization, rehearsal and presentation of the entire festival.

Milton Mck. Baker conducted the orchestra and the participants, drawn from the surrounding country, were seen in American Indian, Hebrew, Old English, Croatian, Irish, German, Italian, Macedonian, Greek, Slovak, Serbian, Rou-

manian and Negro dances. Music by Elgar, Bizet, Lincke and many folk-melodies were performed.

The membership of the folk council represented civic, educational, religious, musical and other organizations of Harrisburg and Dauphin County. I. D. App was chairman of the council and Mrs. Hauck, secretary.



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Britt Conducts Philadelphia Civic Orchestra

PHILADELPHIA, July 10. — Horace Britt conducted the Philadelphia Civic Orchestra on June 28 in a program that included Rachmaninoff's Second Piano Concerto, with Henri Deering as soloist, and Brahms's Second Symphony.

Sixth Annual Bach Festival Held at Berea

'Christmas Oratorio' Has Place of Special Interest in Programs Given Under the Direction of Albert Riemenschneider

CLEVELAND, July 1.—The sixth annual Bach Festival was presented under Albert Riemenschneider at the Baldwin-Wallace Conservatory at Berea on June 10 and 11 before capacity audiences. The high calibre of the vocal and instrumental artists, a chorus of the highest order and the general spirit in which the concerts are given contributed to place the series on a high plane.

Of principal interest this year was a complete performance of the 'Christmas Oratorio.' The first three parts were given at the Saturday afternoon performance and the final three parts at the Saturday evening concert. The soloists were Alma Babb, soprano; Lila Robeson, contralto; Harold Haugh, tenor, and David Blair McClosky, bass. It is sufficient to say that in every way each gave a completely acceptable performance, entirely in keeping with the tradition set by the music.

The program on Friday afternoon consisted of the 'Prelude and Fugue in E Flat' played on the conservatory organ by Dr. Riemenschneider, followed by the Vivaldi-Bach Concerto in A Minor played on four pianos by Jack Broucek, Shirley Brooks, Edwin Sroka, and Donald Stevenson, with the Festival Orchestra under Carl G. Schluer. The a cappella choir under Cecil Munk sang the Motet, 'Lobet den Herren, alle Heiden' and the Johann Christoph Bach motet, 'I Wrestle and Pray.' The afternoon was rounded out with an excellent performance of the 'Concerto in A Minor' played by Leon Machan, piano, Dr. Jerome Gross, violin, and Julius Baker, flute, with the Festival Orchestra under Mr. Schluer, and a thoroughly able rendition of the 'Cantata No. 54' by Ruth Stein Musson and the orchestra.



Soloists at the Berea Bach Festival as Shown at the Right Included (From the Left) John Challis, Harold Haugh, Lila Robeson, David Blair McClosky, Alma Babb, and Albert Riemenschneider, Director of the Festival

At the Left, Another Group of Soloists: Julius Baker, Leon Machan (Seated); Ruth Stein Musson, and Dr. Jerome Gross

On Friday evening was heard the Cantata No. 80, 'A Stronghold Sure,' with the same soloists for the 'Christmas Oratorio.' The effect of the music was overwhelming. The Aria for contralto chorus, 'Wo Soll Ich Fliehen Hin,' the Cantata No. 6, 'Bide With Us,' the Cantata No. 50, 'Now Hath Salvation and Strength,' and the Orchestral Suite No. 4 in D, were the remaining works.

One half hour prior to each concert a brass choir under Mr. Munk played chorales from the tower of the Administration Building. In every way the atmosphere of the festival was profoundly moving. STEWART MATTER

Eduardo del Pueyo to Make Debut with Philharmonic-Symphony

The American debut of Eduardo del Pueyo, Spanish pianist, has been set for Feb. 25 and 26 with the New York Philharmonic-Symphony. Mr. del Pueyo will play the Schumann Concerto under the baton of John Barbirolli.

GOLDEN GATE OPERA PUPILS IN PROGRAMS

Scenes from Works by Verdi and Wolf-Ferrari Given—Debutants in Recital

SAN FRANCISCO, July 10.—Opera classes have been active including two opera and ballet schools, one fostered by the Opera Association, the other by former employees of the original school. An opera class directed by Armando Agnini for the Golden Gate College of Music, and vocal pupils of Rena Lazelle, coached in opera acting by Andre Ferrier, gave a demonstration of student work in scenes from 'Cavalleria Rusticana,' 'Rigoletto' and 'La Traviata'. Of conspicuous promise by virtue of beauty of voice and intelligent acting in the part of Santuzza, was Ada Leonelli. Others in the cast were Telma Peabbles, Sylvia Hermanson, David Hughes and Milan Holdorf.

Scenes from 'Rigoletto' had Madelyn Chance, Oscar Catoire, Gladys Coffield, Norden Dixon and Edward Bryan as participants, and for 'Traviata,' Franziska Weiss, Beatrice Bedros, Arthur Nolan, Ascar Catoire and Francis Fogarty were the players. A previous presentation of student work at Golden Gate College offered 'The Secret of Suzanne' with Lawrence Sherrill, Jean MacLane and Wallace Kemper; Azucena's aria from 'Il Trovatore' sung by Ayleen Maria Lange, and excerpts from 'Aida' sung by Rita Vienna and Jean Hartman.

Artists in Debut Recitals

Alma Micheline, soprano, with William Tyroler at the piano, proved a mature singer in her recital in Veteran's Auditorium which marked her public debut as a concert artist in her home city.

Other debutants have included Gino Mancini, tenor, aided by Lloyd Simpson, pianist; Newton Hiroshi Tani, Japanese pianist; and Marie Louise St. Gaudens, seven-year-old piano pupil of Ruth Rowan Hale, who won high praise from an anti-prodigy press.

Raymond Keast gave an excellent program of songs at the San Francisco Conservatory; the Loring Club ended its sixty-first season with Henri Shef-

off as bass soloist and Paul Padden Ralston as conductor in a program ranging from 'Parsifal' excerpts to ordinary glee club music in Veteran's Auditorium. Benjamin S. Moore was accompanist.

A second annual Bach Festival was attempted by Waldemar Jacobsen with the aid of his a cappella chorus and instrumental and vocal soloists. The three programs of variable merit were given in St. Paul's Lutheran Church.

An amateur production of 'Boccaccio' by the Pacific Musical Society was led by Arturo Casiglia in the Community Playhouse. MARJORY M. FISHER.

Jack Salter Marries

Mr. and Mrs. Perry Arons have announced the marriage of their daughter, Patricia Grace, and Jack Salter of the firm of Evans & Salter, concert managers, on May 27. Mr. and Mrs. Salter are now spending their honeymoon in California and on their return East in August, will make their home in New York.

Catherine Reiner to Be Under Laberge Management

Catherine Reiner, formerly of the Budapest Opera, recently joined the list of Laberge artists. Miss Reiner's recital at Town Hall next season is scheduled for Nov. 21.

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San Francisco Opera Plans

SAN FRANCISCO, July 10.

GAETANO MEROLA, general director of the San Francisco Opera Company, has set Oct. 7 as the opening date for the 1938 season. Eleven regular performances, a popular series of three, and probable repetitions of operas most in demand by the public, will be included in the brief season which terminates on Nov. 3.

There have been a few changes in the repertoire since the initial announcement. As it now stands, the subscription series will present 'Elektra', 'Pelléas et Mélisande', 'Le Coq d'or', 'Don Giovanni', 'Die Meistersinger', 'Andrea Chenier', 'Don Pasquale', 'Martha', 'Lucia', 'La Forza del Destino', 'La Bohème', and a double bill consisting of 'Cavalleria' and 'Don Pasquale'. The popular series comprises repeat performances of 'Lucia', 'Andrea Chenier' and the double bill.

Singers Listed

Fifteen singers new to this city have been engaged for the season, five of whom will be making their American debuts: the latter are Mafalda Favero, Ebe Stignani, sopranos, and Salvatore

Baccaloni, baritone, from La Scala, Milan; Janine Micheau, soprano, and Georges Cathleat, tenor, from the Opera Comique, Paris.

Irene Jessner, Ann Jamison, Rose Pauly, Kerstin Thorborg, Thelma Votipka, sopranos; Karl Laufkoetter, Galliano Masini, Nicholas Massue, tenors; Carlton Gauld and Carlo Tagliabue, baritones will make their debuts in San Francisco. Dino Borgioli and Beniamino Gigli, tenors, are returning after several years absence.

Favorites Return

Established favorites to be heard again are Lily Pons, Elisabeth Rethberg, sopranos; Doris Doe, contralto; Hans Clemens, Charles Kullman, Ludovico Oliviero, tenors; Richard Bonelli, George Cehanovsky, Arnold Gabor, Julius Huehn, Friedrich Schorr, baritones; Norman Cordon, Louis D'Angelo and Ezio Pinza, basses.

To conduct are Gaetano Merola, Genaro Papi, Fritz Reiner and Erich Leinsdorf. Stage direction will be by Armando Agnini, regular stage and technical director of the company, and Herbert Graf. William Tyroler is chorus master.

EUGENIA BUXTON ENDS HER TOUR OF EUROPE

American Pianist Heard in Recital and Broadcast During Three Months' Trip Abroad

Eugenia Buxton, American pianist, of Memphis, Tenn., recently returned from a successful three-months' concert tour of Europe which began with a

a reciprocal attitude on the part of music lovers and European critics toward the efforts of the American artist abroad.

AWARDS MADE TO MANY COMPETITION WINNERS

Music Education League Presents Medals and Cups to Soloists and Groups

The fifteenth annual presentation of awards by the Music Education League to winners in various city wide competitions, was held in the Centre Theatre on the evening of June 16, before an audience numbering 2,500 persons.

The program covered practically every phase of music, including voice, violin, piano, choir, glee club, orchestra and band. Gold medals, silver medals, gold certificates, silver shields and bronze shields were presented to the winners at the end of the two-and-a-half hour program, by Jessica Dragonette, radio soprano.

The youngest winner in voice was Bernard Brachfeld, aged eight, and the youngest pianist, Phillipa Duke Schuyler, aged six.

Paul Moss, Commissioner of Licenses, representing Mayor LaGuardia, who was unable to attend, lauded the work of the Music Education League and paid tribute to its president, Isabel Lowden. Others who took part in the presentation of the awards were the Rev. William R. Kelly, superintendent of schools, Archdiocese of New York, and Mgr. Joseph V. S. McClancy, superintendent of schools, Diocese of Brooklyn.

Hans Steinberg Conducts NBC Symphony

The NBC Symphony brought its first season of weekly concerts to a close on the evening of June 25 when Hans Wilhelm Steinberg made his American debut as a conductor. Mr. Steinberg will be assistant to Arturo Toscanini next season. His program included Mendelssohn's Overture to 'A Midsummer Night's Dream', Mozart's 'Jupiter' Symphony, the 'Waldweben' from Wagner's 'Siegfried' and Liszt's 'Les Preludes'.

Participants in a Handel and Haydn Society Presentation of Pierre's 'Children's Crusade' in Boston: From the Left, Ernest McChesney, Tenor; Agnes Davis, Soprano, and Thompson Stone, Conductor, on Their Way to a Rehearsal



Early Music Used in 'The Lost Colony'

Lamar Stringfield Arranges Sixteenth Century English Airs for Folk-Drama by Green in Its Second Season at Manteo, N. C.

MANTEO, N. C., July 10.—Paul Green's historical drama 'The Lost Colony', with a musical background of hymns, ballads and carols of sixteenth century England began its second summer season at the Roanoke Island Waterside Theatre on July 3.

A large part of the score arranged by Lamar Stringfield, who is responsible for 'The Lost Colony Songbook', was taken directly from the early Anglican liturgy, and several carols have been adapted by him. The first of these fifteenth century contributions of the English people to sacred music, dates from 1400. In addition a wide range of secular tunes such as 'Green Sleeves', 'Good Ale', 'The Mermaid' and 'Adam Lay Ybounden' are distinctive of 'The Lost Colony' music, and songs by Morley, Tallis and Tye are also used. However, Mr. Stringfield has also supplemented this year's score with a number of new compositions based on native tunes, the most outstanding being 'The Virginia Dare Dance'.

The musical panorama is supplied by the trained voices of thirty-six choristers from the Westminster Choir School of Princeton, N. J. James McLendon

is the assisting organist. The simplicity and directness of the music of the Elizabethan period used, continue to make 'The Lost Colony' a real American folk, as well as music-drama.

ERLE STAPLETON

PIANIST PLAYS CYCLE OF CHOPIN IN ZURICH

Alexander Brailowsky's Series of Six Recitals Offers Complete Piano Works of Composer

ZURICH, July 2.—An outstanding event of Zurich's Spring concert season was the series of six recitals by Alexander Brailowsky, pianist, during which



Alexander Brailowsky

he offered the complete piano works of Chopin, 169 in all.

For Zurich it was a novel and unprecedented event. Swiss music lovers came in cars and by railroad, from nearby and distant towns. Inevitably the sold-out sign hung from the box office, and from the fourth concert on, hundreds were turned away each night. Mr. Brailowsky's brilliant technique and the masterly musicianship of his interpretations brought him widespread acclaim.

The last of the six recitals also marked a milestone in Zurich's musical history in another sense: it was the last concert in the old Tonhalle. This building which served for forty-five years, is being rebuilt and enlarged and will present a new aspect when in 1939 the great national exhibition will be opened.

P. S.



Eugenia Buxton with J. Beek, Her Holland Manager and Manager of the Netherland Concertdirection, in the Garden of His Home at The Hague

recital in Oslo on April 5, and continued through the cities of Stockholm in Sweden, Copenhagen in Denmark, Zurich and Geneva in Switzerland, Brussels in Belgium, the Hague and Amsterdam in Holland, London, England, and concluded in Paris on May 30.

In addition to these recitals Miss Buxton was heard in two radio broadcasts, one in Brussels on May 3, and one in Paris, on May 29. Throughout the eight countries on tour Miss Buxton noted



BOUND FOR EUROPE

Mr. and Mrs. O. O. Bottorff Aboard the Georgic, on Which the Vice President and General Manager of Civic Concert Service, Inc., Sailed With His Wife for an Extended European Trip on June 25

DUNROVIN FESTIVAL HELD AT RIDGEFIELD

W. M. Sullivan Presents Three Musicales at Summer Estate in Connecticut

The first of a series of three musicales constituting the first Dunrovin Music Festival on the estate of William Mathews Sullivan at Ridgefield, Conn., was given on the afternoon of June 18.

Mr. Sullivan last summer remodeled a century old carriage house into what is now known as the Playhouse of Dunrovin and has stated that he hopes to create there something on the order of the Glyndebourne Festival in England. So far, the "playhouse" is only a large music room with a tiny stage at one side backed with a row of windows and with only one entrance. It seats about 350 persons in moveable chairs, and the ventilation, for summer weather, could be improved.

The program at the first event was given under the auspices of the Chamber Music Society of America by the Motet Singers of the Desoff Choirs, a group of seventeen singers conducted by Paul Boepple, assisted by a chamber orchestra of strings and bassoon from the ranks of the New York Philharmonic-Symphony, with Ralph Kirkpatrick at the harpsichord. Amri Galli Campi, soprano, was soloist. The works presented were Bach's cantata, 'Nach dir, Herr', and motets by Schein and Bach, also Mozart's youthful setting of the Mass in F. Mme. Galli Campi sang three Mozart pieces, 'Les Oiseaux', one of the few songs by the composer to French text; the aria from 'Il Re Pastore' with violin obbligato played by Arthur Lichstein; Costanze's first aria from 'Die Entführung'; the 'Alleluja' from the motet, 'Esultate' and, as encore, Saint-Saëns's 'Le Rossignol'.

At the second concert on June 25, a chamber symphony under the leadership

of Eddy Brown, and with Greta Stueckgold, soprano, as soloist, assisted also by Georges Barrère, flute, and Alice Ehlers, harpsichord, offered a program which included Mozart's 'Eine Kleine Nachtmusik' and Bach's Brandenburg Concerto No. 5. Mme. Stueckgold sang numbers by Mozart and Hugo Wolf with Jascha Zayde at the piano.

The final performance, on the afternoon of July 2, consisted of excerpts from Mozart operas under the baton of Fritz Mahler. Portions of 'Così fan tutte', 'The Magic Flute' and 'The Marriage of Figaro' were sung by Dorothy Chapman, Agnes Davis, Helen Olheim, Charlotte Symons, Donald Beltz, Raymond Lutz, George Rasely, Emile Renan and Abrasha Robofsky. Felix Brentano was stage director. A garden party followed the performance.

DUETTISTS INTRODUCE NEW WORKS IN EUROPE

Steele and Clovis Sing Duets Composed for Them by Milhaud and Castelnuovo-Tedesco

Eleanor Steele, soprano, and Hall Clovis, tenor, duettists, during their recent three-months' tour of Europe introduced new works written for them on many of their programs.

They sang a duet composed for them by Darius Milhaud for the first time when they appeared as soloists with the Pleyel Orchestra in Paris, where they gave three concerts and a radio broadcast. They also sang the world premieres of three duets set to Shakespearean texts by Castelnuovo-Tedesco, Italian composer, in Florence, with the composer at the piano.

Besides these activities, they gave recitals in Prague, The Hague, a broadcast in the latter city and in Geneva, and recitals in Venice, Rome, Turin, Lausanne and Oslo. They recently returned to America where they will remain until next February, when they will again return to Europe.

To Begin Work on Hollywood Revue



Dan Engilsh

The Hollywood Boys' Choir of Hollywood, Calif., Organized the First of the Year by Hal. D. Crain, Los Angeles Correspondent for MUSICAL AMERICA, Will Begin Work Shortly on a Hollywood Revue to Be Prepared by Boris Morros, Musical Director of Paramount Studios. Concerts on the West Coast and a Visit to Middle-Western Cities Are Scheduled for Next Season

'New Music' Festivals in Germany

(Continued from page 11)

nificance of the scenes or symbolic figures sang of the ethical import of the action. The realistic and symbolic were mixed to the point of confusion and in the latter half of the work where the form gave signs of crystallizing a little, the composer dropped off to the shoddy niveau of something very near operetta.

Ancient dance forms, multiple tonality and chromaticism added to the indefinite mixture of styles and further complicated the work for the general public. The choral passages were effective in a restricted way, but the spoken dialogues with organ accompaniment, as well as the role allotted the chorus seated to the right and left of the stage were too far removed from existing conceptions of opera to give pleasure to a non-professional public when spun out to the length of four hours. The press tried to avoid the issue by writing around the subject, but it was not hard to trace the undercurrent of rejection, both of form and idea.

Erich Thabe's New Quartet Played

The chamber music concerts brought out a string quartet by Heinrich Kaminski, a sonata for violin and piano by Gerhart Westerman, a cantata for soprano and chorus by Hans Chemin-Petit, a couple of older works by von Recznicek and Jarnach, and the only premiere of this series, a string quartet by Erich Thabe which was a well constructed work without much personal atmosphere.

In the following orchestral concert, the program presented a piano concerto by Josef Marx, music for violin by Boris Blacher (hailed in some quarters as a special talent) and a Capriccio by Theodor Berger which were cheered by a part of the public and damned by the rest. The Marx work evidently displeased the modernists, the Blacher work had the same effect on the conservatives, and the Berger work upset both sides. A Regeresque Passacaglia and Fugue by Hans Bullerian, a Symphonic Fantasy by Irmiler, Werner Egk's 'Goettinger'

Cantata and Max Trapp's new 'cello concerto were on a distinctly higher level both of originality and workmanship. The last concert, which was dedicated to the memory of Max von Schillings, closed with Gustav Schwickert's Sinfonietta, a straight-forward melodious work that was awarded the municipal prize offered by the city of Düsseldorf.

CAMP AT INTERLOCHEN BEGINS SUMMER SEASON

Courses Offered in Conducting, Instrumental Study, Composition and Other Branches

INTERLOCHEN, MICH., July 10.—The National Music Camp at Interlochen began its eleventh consecutive season on June 26 and will continue through Aug. 22. Courses are being given in conducting, organ study, opera, choir, composition, instrumental study, accordion, saxophone choir, and practical training in a radio workshop in writing, musical mounting, and production of programs.

Dr. Joseph E. Maddy and Thaddeus P. Giddings are the co-founders of the camp, and faculty members include Andre Arnaud, Vladimir Bakaleinikoff, Robert Baker, William Dow Boutwell, Clarke Fortner, Clarke Kessler, Samuel Krauss, Gustave Langenus, Cecil Leeson, Frank Miller, Graham T. Overgard, Norman Pickering, Carol M. Pitts, Emory B. Remington, Adolf Schramm, Boris Schwarz, William J. Skeat, Mihail Stolarevsky, Frank Tichy, Laurent Torno, Arthur E. Ward, Jerry Weisner, Henry J. Williams and Oscar Zimmerman.

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A Portrait of Nadia Boulanger

Pedagogue Defends the "Lofty Purity of Melodic Line" as Exemplified by Mozart and Fauré in Course of a Lecture at Cambridge

WE had gathered in the huge panelled music room of the Longy School in Cambridge, Mass., for the penultimate class in musical enjoyment, which has been conducted this spring by Mlle. Boulanger under the auspices of the school. By exception, your correspondent was a guest of the school upon this occasion, and therefore free to absorb the more or less extraneous details of the meeting.

It was all of fifteen minutes past the hour when Mlle. Boulanger swiftly entered the room. She went directly to the piano. A sufficient, but brief word of apology for her tardiness and then an immediate plunge into the matter to be discussed, which on this afternoon happened to be the work of Fauré.

In broken, but extremely well chosen English, she proffered her estimation of the value of Fauré's best known Violin and Piano Sonata, frequently playing snatches of themes by way of illustrating her points and finally giving an excellent account of herself as a pianist in the entire sonata, in company with a junior violin instructor in the school.

A Versatile Character

Whether she played or spoke, Nadia Boulanger's hands interested this writer; capable, supple, they were not the soft, white, seemingly helpless agents too often met among pianists; these hands, apparently, had made the acquaintance of a variety of tasks and were versed in a variety of duties. Mlle. Boulanger herself betrays acquaintance with many phases of life, not only by her speech but by her very person. She has a medium tall, spare figure, with sharply etched features and deep set kindly eyes whose gaze can become, upon occasion, both intense and piercing behind nose glasses frequently removed during the enlargement of an unusually engrossing point.

Standing at ease, with perhaps an elbow propped upon the piano behind her, Mlle. Boulanger reminds one of the days when "speaking pieces" was in order, by virtue of her naïve manner of curling one black shod foot over the other. When she speaks, the words come rapidly; then there will be a halt, as though the speaker gathered her forces for another expository paragraph.

Of special interest was Mlle. Boulanger's almost vehement defense of lofty purity in melodic line, as exemplified by the work of Fauré. Frankly admitting her inability to designate the point at which this purity might become mere platitude, she nevertheless cited Mozart as the perfect example of classicism and



Nadia Boulanger

called attention to the irony of an age like ours in which 'Don Giovanni' for instance, could not hope to compete in drawing power with 'Electra' or 'Salome', saying in substance, that it was not the theme alone of either libretto which brought subscriptions to the box office, but the music itself which "did something" to the hearer. She indicated the 'cistern' motif of 'Salome' and requested her hearers to analyze carefully their reactions to it. "Can you find it pleasant?" she asked. "Music should be pleasant, gay, uplifting, enjoyable, if it is to fulfill its destiny." The she added, "You think perhaps, that the Fauré sonata we have just played and the Fauré 'Requiem' which was performed by the Boston Symphony last winter, are simple; that there is slight substance to them. Then you do not really know them. Please hear them as often as possible and see if you can discover the "uplift" which will surely come, once you have learned to look for it and to demand that you find it. Like most rare and precious things, the exquisite quality of a work is not to be discerned all at once. It must be discovered." It is characteristic of her that Mlle. Boulanger should have made no mention of her own important part in the presentation of the 'Requiem', although it was the first time in the history of the Boston Symphony that its forces had been conducted by a woman.

"Off-the-Record" Discussion

Continuing her talk, Mlle. Boulanger conceded that she was far from satisfied with what she termed her inexpert presentation of her thesis, and that her greatest regret was that the limited time she spent with her class did not admit opportunity for the thorough discussion which might clarify ideas and bring out more clearly the fundamental motives governing the individual enjoyment of music.

A brief and perhaps "off the record" discussion occurred after class, when one member acknowledged that she and her husband were so "thrilled" by a performance of 'Salome' that they would gladly have experienced an immediate repetition. Mlle. Boulanger's eyes both flashed and sparkled, if such a contradictory thing may be imagined. The flash was evidently for the apparent emotional reaction of the couple and the sparkle as evidently for the opportunity offered for discussion. So brief an opportunity, however, led to an unsatisfactory conclusion, although each appeared to enjoy the encounter. Mlle. Boulanger's final word was, in substance, that in her opinion so keen an emotion could not last, that if carried to its final equation

Jessica Dragonette Is First in Radio Poll

Chosen 'Star of Stars' for 1938—Awards Trophies to Young Winners in New York—Appears with Orchestras on Tour

JESSICA DRAGONETTE, soprano of the radio and concert field, was recently chosen radio's Star of Stars for 1938 in a poll conducted by Radio Guide. Miss Dragonette had previously won the title of "best female classical singer" in a separate division of the same contest, and despite a seven-months' absence from the air won first place in the general division, covering all fields of radio. Nelson Eddy, baritone, placed second in the general poll.

Miss Dragonette began her concert tour in November, 1937, in Philadelphia, and has since traveled throughout the Middle West, West and to Honolulu, where she was one of three artists on a series that included but three events, the appearances of herself, Kirsten Flagstad and Lawrence Tibbett. She was heard as soloist with various orchestras, appearing with the Seattle Symphony, conducted by Basil Cameron, and the Minneapolis Symphony, conducted by Dimitri Mitropoulos at regular symphony concerts. On Aug. 19 she will be soloist with the orchestra in Grant Park, Chicago, and on Aug. 23, with the Milwaukee Symphony. Engagements early in the new season include recitals on Oct. 23 in Washington Park, Gary, Ind., and on Nov. 1 at Clark University in Worcester, Mass. She will open the Celebrity Concert Series in Toronto on Nov. 3; on Nov. 10 she will sing in Detroit, on Jan. 13 in Grand Rapids and also in Green Bay, Wis., and Kalamazoo, Mich.

On June 16 Miss Dragonette was guest of honor when the Music Education League of New York, Mayor La Guardia, chairman, celebrated its fifteenth anniversary in the Centre Theatre at Rockefeller Centre. She awarded twenty-four gold medals and twenty-one silver cups to youthful winners. Miss Dragonette's repertoire includes Lieder, operatic arias in French and Italian, songs by contemporary Americans, song hits from operettas, folk-songs, coloratura arias and Old English airs.

In her appearance with the Milwaukee Symphony Miss Dragonette sang 'Un Bel di' from 'Madama Butterfly', 'Knowest Thou the Land' from Thomas's 'Mignon', Schubert's 'Ser-

enade', Rimsky-Korsakoff's 'The Nightingale and the Rose', and Delibes's 'The Maids of Cadiz'. With the Seattle Symphony she presented two arias from Mozart's 'Le Nozze di Figaro', 'Voi che Sapete' and 'Non so più', 'O Quante volte, O Quante' from Bellini's 'I Capuleti et I Montecchi' and an aria from Massenet's 'Thais'. Her recital programs are equally catholic in extent, ranging from music by Handel, Lieder by Schubert, Marx, Grieg and others, to such time-tried tunes as 'Killarney' and 'The Last Rose of Summer', and she has sung in five languages.



Jessica Dragonette

the capacity for enjoyment would be quickly exhausted, whereas in the province of a Mozart or a Haydn string quartet, or symphony, or a Fauré 'Requiem,' if performed simply yet eloquently, with no intent upon the part of the conductor or performers to read undue pathos or dramatics into the text, the enjoyment of the listener would increase in ratio to his increased capacity for receiving such music. Mlle. Boulanger and her questioner parted with smiles, yet it was evident that the questioner had not reached the end of her quest. Possibly, this is one of the secrets of the Frenchwoman's power.

As we bade Mlle. Boulanger adieu, after an absorbing and intensive period of listening, it was perfectly clear why she exerts such a tremendous influence over her pupils, and why they remain so extraordinarily loyal to her, even as she in turn remains unwaveringly loyal to the great French composer who was her own teacher and friend.

GRACE MAY STUTSMAN

Mary Michna, Pianist, Makes Debut in Hartford

HARTFORD, CONN., July 10.—Mary Michna, piano teacher of Torrington, made her debut as a concert pianist in the Colonial Room at Bushnell Hall recently under the auspices of the Julius Hartt Musical Foundation. She was favorably received by both press and public. Miss Michna was also heard as accompanist for Rose Lischner, soprano, in a recent recital. Miss Michna is accompanist for Royal Dadmun, baritone and coach at the Julius Hartt School of Music.

Paul Robeson to Remain in England

Paul Robeson, baritone, who had planned to return to America, this spring, from London, has postponed his visit until the fall.

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MUSIC: Songs for Choral Groups and Pochon Anthem Ensemble Made Available

SEA SONGS FOR MALE CHORUS; NORWEGIAN SONGS FOR WOMEN

FOR choral groups a cycle entitled 'The Sea', by Franz C. Bornschein, and a set of Seven Norwegian Songs, arranged by Theophil Wendt, have been published by Carl Fischer, Inc. The first consists of four songs for four-part men's chorus, while the arrangements of Norwegian folk melodies are intended for three-part women's chorus (two sopranos and alto), with occasional solos.

The four numbers of Mr. Bornschein's set, 'The Sea Has a Voice', 'My Sea-Isle Home', 'Lost Galleons' and 'The Sea I Must Fare', are unlike the conventional straightforward sea songs, and they are much more difficult to sing than the run of the mill both in encompassing the harmonic intervals and in the capturing of the many frequently changing moods. As a general comment, there is none too much contrast in the predominant character of the songs, but they reflect aptly the spirit of the poems by W. E. Dimorier and are resourcefully conceived, the result being a fine, strong feature for any well-equipped male chorus's program.

The Seven Norwegian Songs, for which Alice Mattullah has provided good English versions of the traditional texts, are based on interesting folk-song material. Many of the tunes are so naively simple that their main charm lies precisely in that quality of simplicity, and these arrangements invite some criticism on the ground that such fragile little figures seem a bit overdressed in the elaborate harmonizations in which most of them are here enveloped. Perhaps the most engaging in this form are the 'Song of the Wind and Wave', 'Astrid and Her Ten Suitors' and 'In Thoughts I Go My Way', with solo for alto voice.

The others are 'Calling the Cows', with soprano solo, 'I Love the Mountains', 'Cradle Song' and 'Roundelay'. They are published individually.

POCHON ENSEMBLE ANTHEM A NOTEWORTHY COLLECTION

THE experienced hand of that expert chamber music player, Alfred Pochon, is abundantly shown in the arrangements and adaptations for string quartet or string orchestra that he had made of the ten compositions making up the Pochon Ensemble Anthem for Strings issued by Carl Fischer, Inc.

Edited with meticulous indications for correct phrasing and bowing and fingering, this is one of the most valuable collections that have yet appeared for amateur groups or serious student groups of string players. For his material Mr. Pochon has roamed far afield and assembled an assortment of refreshingly unhackneyed compositions of individual musical worth and allure.

His own admirably conceived 'Chanson de l'Hospodar' is in excellent company with an Aria by the seventeenth century Tenaglia, a Mozartean movement from a

Kozeluch quartet, a Minuet from Handel's 'Alcina', a Tarantella by Valentini, a Tambourin from Gossec's ballet 'Sabines', a Gavotte from Gretry's 'Andromaque', the Scherzo from Mendelssohn's fifth quartet and arrangements of an early Scriabin piano Etude, Op. 2, No. 1, and a Chopin song, 'Fais do do, mignonne'. Besides the quartet quota of parts an extra part for double bass is included for string orchestra groups.

A NEW SUITE FOR PIANO BY R. NATHANIEL DETT

PIANISTS watching the evolution of American composers will find interest in a new suite for their instrument entitled 'Tropic Winter' by R. Nathaniel Dett, which has recently been published by the Clayton F. Summy Co. This finds Mr. Dett in new territory, not only scenically but to a certain extent technically as well, for his writing in the seven numbers that constitute this set of pieces reveals a considerable expanding of his harmonic horizon.

Once more the composer's work is marked by fertility of ideas but he has gained measurably in his resources of expression. This is immediately impressed upon the mind by the first number, 'The Daybreak Charioteer', an imposing introduction to the set of tropical pictures, broadly and richly chordal in style. The most moodful of the others are the 'Noon Siesta' and, especially, the 'Legend of the Atoll', while 'The Parade of the Jasmine Banners', erring though it may on the side of undue length for the material, will probably become the most popular. Here and there may be indications in one or another of a somewhat too conscious avoiding of the expected progression, but that is a frequently found concomitant of healthy growth.

The remaining three pieces are 'A Bayou Garden', 'Pompons and Fans', a mazurka in form, and 'To a Closed Casement'. All are issued individually as well as under one cover.

OLD ENGLISH MELODY ARRANGED BY HARRY R. SPIER

FROM the seemingly inexhaustible store of old English melodies Harry Reginald Spier has taken 'Glide Gently On', of especially delicate fragrance and piquant appeal in its wistful pathos, and has made of it one of the loveliest of flavorsome old songs that have yet appeared. It is published by J. Fischer & Bro.

This arrangement reveals an unusual instinctive sympathy with the spirit and style of the song and a fine artistic discretion. Although the three stanzas are alike in the vocal line there is no suggestion of monotony. Mr. Spier's experienced and adroit hand is plainly shown in the harmonization, which is used without change for the first two verses, while a somewhat more elaborate accompaniment provides the third with the necessary variety of effect. It is a song for singers with a smooth legato and a sensitive response to mood.

'PALESTINIAN SONG SUITE' REFLECTS RACIAL HOPES

THREE of the five songs that constitute 'A Palestinian Song Suite' by A. W. Binder, for which both English and Hebrew texts have been provided, have refer-

ence directly or indirectly to present-day racial persecution and the hopes and aspirations symbolized by Palestine. These are 'Three Generations', 'Boats' and 'To the Volunteers'. Of the remaining two 'The Kid' is like a scherzo among five short movements while 'The Camel Caravan' fills a special function in supplying a background of local color. The songs are all short and easy to sing and the music is suggestively Oriental in character. The cycle is issued by the Bloch Publishing Company.

FINE OLD FOLK-SONGS IN NEW MUSICAL GARB

SIX of the most delectable of the French folk-songs have been taken in hand by Ruggero Vené and arranged for three-part women's chorus, with results that place them among the true adornments of the choral literature for female voices. They have just been released by the Associated Music Publishers, Inc.

The songs so treated are 'Au clair de la lune', 'Si le roy avait donne', 'Pavane', 'Les trois princesses', 'En passant par la Lorraine' and 'Jardin d'amour'. The transcriber has tactfully preserved their folk-song simplicity inviolate so that their spontaneity remains unimpeded and their native charm emerges with a new potency through the special vocal timbre with which they are here invested.

A feature of major significance in the ultimate effect of these folk-songs as thus presented is the character of the English texts provided by Lorraine Noel Finley, who has achieved with almost unique success English translations that follow closely the original texts and at the same time have the spontaneous, graceful flow of original lyrics. That this writer, who seems as adroit with translations as she is imaginative in original lyrics, and who has created a peculiarly personal niche in this specialized field, is herself a musician undoubtedly accounts in part, at least, for the musical quality of her lines and their invariable freedom from any false accent.

BRIEFER MENTION

Songs:

'Love in Winter', by Homer Nearing. A charming song with a dancing lilt and an effectively contrived accompaniment that in many places suggests the tinkling icicles of the text by Homer Nearing, Jr. nominally for high voice though within the range of a flexible medium voice (H. W. Gray).

'A Contented Man', by Alexander Tcherepnin. A good robust song for a man, with the piquantly unusual text from Turgenev's 'Poems of Prose' given in an English translation by Rosa Newmarch as well as in Russian and German. Ostensibly for a bass though the tessitura is somewhat high in some places for the lowest voice (Chester).

'Now Sleeps the Crimson Petal', by Eric H. Thiman. A new setting, and a worthy one, in appropriate spirit, of Tennyson's poem (London: Novello. New York: H. W. Gray).

'Listen, Mary', by May H. Brahe, with words by Constance Wilford. A song with an engaging melody, refreshing in its frankly and healthily expressed wistful sentiment, and suggesting the type of ballads of some years ago that have almost become folk-songs. Two keys (Boosey, Hawkes & Belwin).

'Drink to Me Only With Thine Eyes', the familiar old English song with air by Col. Mellish and words by Ben Jonson here provided with a beautifully conceived accompaniment by Roger Quilter, republished on a copyright assignment. Three keys (London: Winthrop Rogers. New York: Boosey, Hawkes & Belwin).

Piano Solo:

'Le jeudi saint à minuit' ('Holy Thursday Procession'), by Joaquin Turina, one of the Spanish composer's most characteristically atmospheric pieces revised by Felix Fox; 'Danza triste', by E. Granados, the composer's familiar Spanish dance in G major also as revised by Felix Fox (Axelrod).

'Cowboy's Breakdown', by Edward Collins, a good piece of its type, not difficult apart from the double glissandos; 'Memphis Stomp', by Earl Roland, music for a characteristic dance introduced in Chicago last year (Summy).

NEW MUSIC RECEIVED

Mixed Voices (4 parts):

'Lord of All Being', Op. 146, anthem by Mrs. H. H. A. Beach, poem by Oliver Wendell Holmes; 'O Light, from age to age', by Leo Sowerby; 'Hear, O Thou Shepherd of Israel', by Harvey Gaul, with soprano and baritone solos; 'Come, Dearest Lord', by J. S. Bach, arr. by John Holler, with soprano or tenor solo (Gray).

'Jesu, Joy of Man's Desiring', by J. S. Bach, from Cantata 147, and 'Ave Maria', by Schubert, with English text by Lorraine Noel Finley, both arr. by Wallingford Riegger (Flammer).

'Jesu, Sweetest Son of David', a setting of 14th century words by F. T. Durrant as a carol-anthem for Christmas; 'Thy Heaven, which 'tis bliss to look', by Charles E. Waters, poem by Thomas Moore; 'Rejoice, the Lord is King', by Charles F. Waters, words by Charles Wesley; 'A Mother's Carol', by Arthur Warrell, with tonic solfa translation; 'Lead, Kindly Light', a new setting of Cardinal Newman's poem, by J. Roland Middleton; 'Magnificat' and 'Nunc Dimittis', by C. Arburn; 'Te Deum Laudamus', by A. Fairbairn Barnes; 'O Lord, support us all the day long', by Alec T. H. Weeks; 'Ring out, ye crystal spheres', by J. A. Sowerbutts, poem by Milton; 'Open me the gates of righteousness', by Richard Wassell, with soprano or tenor solo; 'Peace I leave with you', anthem for Whitsuntide, by Albert Howe; 'Te Deum Laudamus', by Leslie Woodgate (London: Stainer & Bell. New York: Galaxy).

Mixed Voices (8 parts):

'Come and Sing' ('Brüderlein und Schwesterlein'), from Johann Strauss's 'Die Fledermaus', arr. by Max Duetzmann, with solo for tenor or baritone; 'Solveig's Slumber Song', by Edvard Grieg, with soprano solo, and 'On Gazing at an Old Painting', by Hugo Wolf, arr. by Walter Aschenbrenner; 'Norwegian Echo Song', arr. for double chorus by Raymond Allyn Smith and Walter Aschenbrenner; 'Springtide' and 'Among the Roses', by Grieg, transcribed by Eyvind H. Bull and Walter Aschenbrenner (C. Fischer).

Mixed Voices (various combinations):

'Turn ye to me', old Highland melody arr. for chorus of two sopranos, alto, tenor and bass by Joan Western, words by John Wilson (Christopher North) (London: Oxford. New York: C. Fischer).

'Jenny Nettles', Scottish folk-song arr. for two sopranos, alto, tenor, baritone and bass by Don Malin, in the Dorian mode (Birchard).

'From the Star-Lit Heavens', theme of first movement of Mozart's piano sonata in A major arr. for two sopranos, alto, tenor and two basses by Bainbridge Crist; 'Cradle Song', by Tchaikovsky, arr. for soprano, alto, tenor and two basses by Cyr de Brant; 'There be none of Beauty's daughters', a setting of poem by Byron for two sopranos, alto, tenor and bass by David Haupt (C. Fischer).

Women's or Boys' Voices (2 parts):

'The Heralds of Spring' and 'Market Day', by Alexander Brent Smith, with tonic solfa translation by H. J. Timothy (London: Stainer & Bell. New York: Galaxy).

Men's Voices (4 parts):

'The Ship's Cat', by John Tait, words by Christine Douglas; 'The Farmer's Boy', arr. by Leslie Woodgate; 'Let us now praise famous men', by G. T. Francis, words from the book of Ecclesiasticus (London: Stainer & Bell. New York: Galaxy).

'The Old Plaid Shawl', by Battison Haynes, arr. by Cyr de Brant; 'Hymn to the Night', by Campbell Tipton, words by Longfellow, arr. by Frank Scherer (Gray).

Mixed Voices (3 parts):

'Songs My Mother Taught Me', by Dvorak, arr. by Wallingford Riegger, English version by Alfred Marlhom; 'In Silent Night', Suabian folk-song as harmonized by Brahms, arr. by Wallingford Riegger, English version by Alfred Marlhom; 'Drink to me only with thine eyes', arr. by Wallingford Riegger, all three for soprano, alto and baritone (Flammer).

Women's Voices (4 parts):

'Requiem for a Little Child', by Victor Harris, words by Alfred H. Hyatt (Gray).

'Still Forest', by Harold Noble, text from Tennyson's 'A Dream of Fair Women' (London: Oxford. New York: C. Fischer).

'April is in my mistress' face', madrigal by Thomas Morley, arr. by Elizabeth Marting; 'May no rash intruder disturb', from Handel's 'Solomon', arr. by E. Harold Geer (E. C. Schirmer).

'Messengers', by Francis de Burgos, poem by Charles Hanson Towne; 'Eden Spirits', cantata by Charles Wood, text by Elizabeth Barrett Browning (Birchard).

'Now rest beneath night's shadows', by R. Nathaniel Dett, words by Paul Gerhardt (1656); 'Celestial Chorus', from César Franck's 'Beatitudes', arr. by Gwynn S. Bement (J. Fischer).

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A Metropolitan Reviewer Looks at the Opera

Every year, sometimes twice a year, somebody writes a book about the Metropolitan Opera. It is, apparently, an inexhaustible mine of "copy." The result is an aggregation of tomes rivalling Professor Eliot's "five-foot shelf." Naturally, the literary value and interest is variable, many of the books being mere pot-boilers or exhibitions of the artistic ego. On the other hand, some are delightful reading and definitely informing. Of such is "Opera Front and Back" by H. Howard Taubman (New York: Charles Scribner's Sons).

Mr. Taubman having been for a good many years a member of the critical staff of the New York Times, is eminently fitted to discharge well the task he has undertaken. His book is an agreeable mingling of data and anecdote and while not all of the latter is fire-new, it is all well told and therefore interesting.

Somehow, Mr. Taubman has managed to get what, colloquially, is called "the inside dope." Much that he reveals concerning the methods of management as well as much that has gone on behind the scenes has come, apparently, from a highly placed source. We learn interesting things about how and why this artist was engaged and why that one was not. Figures are set before us regarding the price of one production and another, interesting trifles concerning salaries, what supers are paid and what they do when not actually "on," and other details.

For the average reader who is not acquainted with any of the trials of running an opera house, much in Mr. Taubman's book will prove a revelation. It is easy to sit in a comfortable chair and look and listen and not worry about how the thing got there on the stage. This does not, however, mean that there is not much grief



N. Y. Times

H. Howard Taubman

regularly connected with every operatic performance and an unlimited number of accidents that can and do occur in spite of every precaution. Some are humorous, some are serious. All are nerve racking. To weave all of this into a highly readable book, is a triumph in itself. Mr. Taubman deserves credit not only for the huge amount of information he has crowded between the covers of his book, but for the extremely interesting way he has done it. It is recommended to all opera-goers and all persons interested in opera. H.

Puccini, as His Letters Show Him

(Continued from page 14)

wanting in "souplesse". The Metropolitan opera has always been considered a fairly well equipped institution, but Puccini was carping. "Rehearsals are going fairly well, but not too well, partly on account of the imbecility of the conductor (Vigna) and partly on account of Butterfly's lack of souplesse. I'm half dead; I've had to arrange the whole mise-en scene, all the musical side of it and my nerves are worn to shreds . . ."

Disliked Farrar and Caruso

In the succeeding letter: "I've had all I want of America—at the opera all is well and Madama Butterfly was excellent but lacked the poetry which I put into it. The rehearsals were too hurried and the woman (Farrar) was not what she ought to have been. Also as regards your God, (Caruso) I make you a present of him—he won't learn anything, he's lazy and he's too pleased with himself—all the same his voice is magnificent."

It might be in order to note, here, that Geraldine Farrar sang 'Madama Butterfly' ninety-five times in the Metropolitan Opera House between the first performance there and her retirement fifteen years later, not to mention appearances in other cities.

It tops the list of her many roles at the house.

One wonders if, perhaps, Puccini were lacking in a sense of humor. Certainly the "Milk poonch o viskee" line in 'Madama Butterfly' would point that way, also that any American should offer a guest milk punch as refreshment after a hot climb up a Nagasaki hill, has always been one of the mysteries of grand opera. His silly Ping, Pang and Pong in 'Turandot' also seem to indicate a primitive development in the humor line.

And yet, here and there, there are genuine flashes as, for instance, when he refers to Melba's singing 'La Boheme' when sixty years of age. "I'm sorry Melba is ill," he writes Mrs. Seligman, "but I think that Mimi will be pleased to be *unsung* by her!" (The italics are his).

In spite of the fact that he had had enough of America, Belasco's 'The Girl of the Golden West' was his next enthusiasm, and he did not disdain to come back for the world premiere at the Metropolitan. In the meantime, the libretto of 'La Vida Breve' was offered him and he superintended 'Butterfly' both in Vienna and Paris and, as in New York, things were not satisfactory.

Ghastly Domestic Tragedy

Mr. Seligman raises the question as to whether the quasi failure of the 'The Girl' to equal the preceding three operas in popularity, may have been due to the unspeakable tragedy which the composer went through at this time. As far as the reviewer is aware, this is the first time the story has been told, in its entirety, at least. Quite naturally, it was to his Egeria, Mrs. Seligman, that he turned in his distress.

Briefly, this is what happened: There was in the Puccini household a very capable young maid, Doria "scarcely more than a child" whose whole life was absorbed in her service of the family. Elvira, by this time Madame, became, for reasons unknown, insanely jealous of Doria, although there is not and never was the slightest proof that relations between the maid and her master were not what they should have been. Elvira, however, lost her head completely and not only turned Doria out of the house but pursued her relentlessly, vilified her everywhere in every possible way. The girl in despair, took bi-chloride and died after days of hideous torture. A post-mortem, upon which her family insisted established her chastity as a fact. Mme. Puccini was at once the object not only of lawsuits but of criminal prosecution and only escaped long imprisonment by her husband's paying a huge sum of money.

On Doria's death, Puccini left his wife, having really moved out of the house some time previously. He went to Milan, to Rome, to Paris. Never would he go back to Elvira! "I didn't see Elvira," he writes Mrs. Seligman from Milan "but I had a talk with the lawyer. I remain as firm as Nelson's Column!"

However, his firmness fell somewhat short of that of the monument in Trafalgar Square, and he and Elvira were re-united. "In my home I have peace—Elvira is good—and the three of us (including Elvira's daughter, Fosca) live happily together." This, he writes, six months after the Nelson's Column letter and eight after the death of Doria.

Again the Libretto Search

For a while he flirts with the idea of Guimera's 'Tierra Baixa' for an opera, used later by d'Albert for 'Tiefland', also a play, 'Las Flores' by the Quintero brothers. Both were, wisely perhaps, rejected. Maeterlinck's 'The Blue Bird' flew across his view, as did also Sudermann's 'Johannisfeuer' (which, as 'The Fires of San Giovanni' Mr. Seligman confesses to being unable to identify), not to mention 'Sumurun' and even 'Trilby', though the latter two were never seriously considered.

On a visit to Paris, he sees the shocker, 'La Houppelande' at the Grand Guignol, and immediately takes it on. It became 'Il Tabarro', the first and probably the best of the three operas composing the 'Trittico'. Then, when he had already started the score of 'Il Tabarro' in 1914, he ties himself up with a contract with the Karl-theater in Vienna for a comic opera, and gets his mind tangled up with Ouida's 'Bébé, or Two Little Wooden Shoes' which eventually became Leoncavallo's 'Lodoletta'. The story obsessed him, for some unknown reason, but he was already beginning on 'La Rondine' for Vienna, though he paid down a substantial sum for the rights to the Ouida story. By October, 1915, the 'Rondine' was completed in its first form, and he was back at work on 'Il Tabarro'. Of the former, the acid-tongued Tito Ricordi said that it was second class Lehar, which remark seems only to have endeared the score the more to its creator, as he continued to believe it one of his masterpieces!

When the Trittico was completed and performed, trouble began again at once. The weaknesses of the group of one-act pieces are sufficiently obvious to anyone who has heard them, and of the three, 'Suor Angelica' is undoubtedly the poorest, in spite of the fact that Mr. Seligman claims that "many critics regard it as his masterpiece." This is hard to believe, though Puccini himself, was undoubtedly of that opinion. 'Suor Angelica' and 'La Rondine' he seems to have loved best, two of the

most futile works in operatic literature.

Puccini's girding at Toscanini in several letters has in it elements of the tantrums of a naughty child. He besought Mrs. Seligman to use her influence to prevent the great conductor from being engaged to conduct the Trittico at Covent Garden. "I protested to Ricordi's because I don't want that pig of a Toscanini: he has said all sorts of nasty things about my operas and has tried to inspire certain journalists to run them down too." Is it not incredible that Toscanini could have been suspected of any such chicanery? He evidently did not take Puccini's attitude seriously even if he ever knew of it, as he conducted the thirtieth-anniversary performance of 'Manon Lescaut' at La Scala in 1923, and also the premiere there of 'Turandot'.

Devoted to His Failures

The failure of 'Suor Angelica' to interest, went hard with its creator. Of the New York performance he says, ". . . and yet in New York with Farrar, who has no voice left, it had a great success, and then when the part was taken up by Raisa, sent the public of Chicago and New York into deliriums of enthusiasm." He does not realize that the tender, beautiful, dramatic conception which Farrar gave of Angelica was what 'put her over', rather than his insipid score. As to the New York public's going into a delirium over Raisa in the role, the reviewer begs leave to differ. He heard the performance. It was rather Galeffi and Edward Johnson who carried away the evening in 'Il Tabarro'.

As the end of the life drama approaches, 'Turandot' occupies his thoughts disturbed by outbursts of fury over the public's lack of appreciation of 'La Rondine', a desire to try the Voronoff rejuvenation operation, and the search for operatic subjects.

Then, in March, 1924, the curtain rises on the final act. A persistent sore throat and cough annoyed him. Mrs. Seligman seems to have suspected the "hideous truth" as her son says, from the beginning. Specialists in Florence and Naples were consulted and finally, the composer was told he had cancer of the throat. He left for Brussels taking the unfinished score of 'Turandot' and thirty-six sheets of music-paper.

The treatment at the Brussels hospital seems to have been satisfactory at first, though exquisitely painful and uncomfortable, necessitating tracheotomy to enable him to breathe, and feeding through the nose. He recovered sufficiently for Mrs. Seligman to go there from London to see him and take him a little pillow. But the radium proved too much for his heart and he died rather suddenly on Nov. 29, 1924. The little pillow which Mrs. Seligman had brought and placed under his head the last time she saw him, is now in the museum at Torre del Lago where Puccini made his home for so many years. On it reposes the death mask of the composer, a fitting and tender seal set upon a beautiful and remarkable friendship unique in its quality and duration.



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OPERA BY BOROWSKI IN SAN FRANCISCO

**'Fernando del Nonsentsico'
Proves to Be Delightful
Musical Spoofing**

SAN FRANCISCO, July 10.—An operatic venture which may yet win some modicum of success by virtue of inherent cleverness is Felix Borowski's 'Fernando del Nonsentsico' or 'Passion in the Desert' which played for a week at the Geary Theater under Jacques Samoussoud.

Given by 'The Crooked Mirror Theatre, Inc.', it proved to be straight burlesque as far as the stage show was concerned, and it was the stage show that was weak. Mr. Borowski's score, which is a delightful bit of musical spoofing, had a great deal to commend it. The music was original and cleverly orchestrated. The overtures to the first and second acts had the audience laughing heartily long before the curtain went up.

The story had neither rhyme nor reason, logic nor excuse other than to make fun of antiquated operatic staging. Marble halls blew in the breeze, sun or moon did a hula in the sky, gold chairs and Fiji Islanders, clad in the good old Aida woolen underwear, popped up in the desert, and a six-foot soprano was made love to by a five-foot tenor in the good old operatic tradition. There were mad scenes, cadenzas, quartets, etc., and the old gypsy, Anacusa, who also turned up in the desert (with the usual high heel shoes), to straighten out the relationship of brothers missing or missed.

'Fernando' had the best beheading act on any stage, and why Borowski did not use it as an excuse to bring in a bit of 'Salome' and the Seven Veils is



Edith Mason Wed to W. E. Ragland

WOODSTOCK, ILL., July 10.—Edith Mason, soprano, a member of both the Metropolitan and Chicago Operas, and William E. Ragland, Chicago broker, were married in the City Hall by Police Magistrate Grant Nolan on July 2. This was Mme. Mason's fifth marriage and Mr. Ragland's second.

something we failed to comprehend, especially since the show was too short and had been painfully elongated through a late start and overlong intermissions until the final curtain actually fell at 10:50. Then, too, the opera had a ballet, and a very good one, thanks to Raoul Pause and his dancers.

There were some good voices in the cast, notably those of George-Ellen Ferguson, Elizabeth Klein, John Hamilton, Lowell West, Charles Henri, and Julian Oliver. Their English diction was perfect. The orchestra, under Mr. Samoussoud, was excellent.

MARJORY M. FISHER

AT THE DELL

(Continued from page 3)

Mr. Smallens conducted the 'Scheherazade' by Rimsky-Korsakoff, Stravinsky's 'Firebird' Suite, Alfred Wallenstein conducted Schubert's 'Unfinished' Symphony, the 'Rhumba' from McDonald's 'Rhumba' Symphony, and shorter works by Saint-Saëns, Berlioz, Tchaikovsky, Glazounoff and Rossini on June 25.

Rain on June 27 and 28 brought a postponement of 'Rigoletto', the first of four operas planned, to June 29 and 30, when Mr. Smallens conducted. The Gilda was Josephine Antoine, who achieved a highly pleasing delineation both vocally and dramatically. Mostyn Thomas appeared in the title role and accomplished an effective portrayal. Armand Tokatyan sang the Duke well and others in the cast were Harold Kravitt, Abrasha Robofsky, who made the most of his opportunities as Monterone; Pacelli Diamond, Liuba Senderowna, Lys Bert, Alexis Tcherkassky, Luigi Panchery, Louis Purdey, and Edmund J. Irvine.

Rain upset the Dell schedule on June 30 and July 1.

With favorable weather on July 2 the Dell musicians led by Charles O'Connell offered a musical hodge-podge. Igor Gorin, baritone, was the soloist,

displaying his special endowments in the Prologue to 'Pagliacci', the 'Largo al Factotum' from 'The Barber of Seville', and a group of songs, so pleasing the audience that two encores were given.

Orchestral fare included a 'Suite of Dances' including Lucien Cailliet's transcriptions of a Bach Gigue and a Beethoven Minuet; Mr. O'Connell's arrangement of a Purcell Passacaglia, and the Waltz from Tchaikovsky's 'Sleeping Beauty'. Mr. Cailliet was also represented as transcriber of Bach's 'Jesu, Joy of Man's Desiring', Debussy's 'Clair de Lune', Turina's 'Sacro Monte' and 'Pop, Goes the Weazel'. A transcription of Arcadelt's 'Ave Maria' and an arrangement of a 'Cake Walk', among other works, were credited to Harl McDonald.

The first ballet program of the current Dell series was offered by the Mary Binney Montgomery Dancers on July 5, the occasion also marking the initial appearances this summer of Saul Caston, general musical director, as conductor. Miss Montgomery and her associates pleased in colorful dance compositions to music by Mendelssohn, the finale from Dvorak's 'New World' Symphony and Eichheim's 'Japanese Nocturne'. Other works were 'Indian Dance' to music by Gladys Corey Smith, and 'County Fair' to music by Evelyn Berckman.

WILLIAM E. SMITH

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THIRD SEASON ENDED BY ESSEX SYMPHONY

**Capacity Audiences Attend the
Three Concerts of Series
in Newark Stadium**

NEWARK, N. J., July 10.—The rain which compelled the postponement of the Paul Whiteman concert did not dampen the enthusiasm of local patrons of swing, 23,000 of whom flocked to the Schools Stadium at a later date to hear the famous dean of jazz direct the final performance in the Essex County Symphony Society's current series. The evening's program was of uneven quality, sometimes harking back to a sentimental Victorian style, sometimes just noisy, but frequently giving the impression that the germ of an American national style was hidden somewhere in all this chaff. This was particularly true in 'All Points West' by Rodgers and Hart, which Bob Lawrence, baritone, performed in a kind of recitativo parlando, in English, and with impeccable diction. Other numbers included the two 'Rhapsodies in Blue' and 'The American in Paris', by George Gershwin; Raymond Scott's 'Square Dance for Egyptian Mummies', Grofé's 'Tabloid', and several specialties and novelties. The whole program was full of musical ideas, rich in orchestral effects, and entirely devoid of skill in musical composition. In many of the numbers the local symphony joined with Mr. Whiteman's orchestra.

The gayety of the audience contrasted with the more staid demeanor toward the Metropolitan Opera Quartet the preceding week, though that concert, too, was greatly enjoyed by a capacity audience. On that occasion the hero was Alexander Smallens, who had piloted the local forces through three concerts with great success and had won the enthusiastic acclaim of the audience. The soloists, Josephine Antoine, Helen Olheim, Joseph Bentonelli, and Chase Baromeo, offered solos, duets, and quartets.

On June 14 an audience that seemed little smaller than capacity crowded the Stadium to hear the second in the series. Efrem Zimbalist and Mischa Levitski were the soloists, the former playing the Tchaikovsky Concerto and the latter Liszt's Concerto No. 1 in E Flat. Both artists were in top form and were obliged to add encores.

Alexander Smallens guided the orchestra skillfully through the accompaniments and conducted the '1812' Overture and 'Les Preludes' with his usual élan. A record-breaking audience of 20,000 ushered in the third annual season on June 6. An American artist was the soloist, Grace Moore, soprano. Alexander Smallens conducted. Under his expert guidance the orchestra played Sibelius's 'Finlandia', the second 'L'Arlesienne' Suite by Bizet, and Dvorak's 'New World' Symphony, all of which were enthusiastically received.

Miss Moore sang two arias by Massenet, the 'Un bel Di', from Puccini's 'Butterfly', and 'Ciribiribin'. Not only was she in good voice, but she knew how to deal with the microphone so that there was no distortion of tone. Charming and gracious in manner, she delighted the audience throughout her performances. The sound amplification was excellent.

Mrs. P. O. Griffith is president of the Essex County Symphony Society, and Harry Friedgut, executive manager.

PHILIP GORDON



**Allan Sangster Ashley & Crippen
Reginald Stewart**

TORONTO, July 10.—Promenade concerts in the University Arena are continuing under the baton of Reginald Stewart, conductor. The orchestra numbers 95 players and the average attendance at the concerts which have been given during the first part of the six-month season has been 6,000. Among the guest artists who appeared were William Primrose, violist; Marjorie Lawrence, soprano; Toscha Seidel, violinist, and Mr. Stewart himself, who also appeared as piano soloist.

AT N. Y. STADIUM

(Continued from page 3)

223 standing as a record for these concerts. But for deterring effect of black clouds that prompted fear of another postponement, this record might have been surpassed.

Paul Whiteman conducted an ensemble that was a combination of the New York Philharmonic-Symphony and his own band. Wielding what appeared to be the longest baton on record, he achieved smooth effects in equally smooth arrangements and was applauded with such enthusiasm as to indicate that he has by no means surrendered his old title of "King of Jazz," much as various and sundry others may interest particular jazz sets and cultists of the newer swing. Two women soloists shared in the personal triumphs of the evening. These were Jane Froman and Maxine Sullivan, who sang excerpts from 'Porgy and Bess'. To the former fell 'It Ain't Necessarily So' and the latter 'Summertime'. Roy Barge, as piano soloist, played Three Preludes, which he had arranged for orchestra, and among the other special interpreters of Gershwin music were Walter Gross, the Lyn Murray Chorus and the Four Modernaires.

The music of the evening included the inevitable 'Rhapsody in Blue', 'Second Rhapsody in Blue' (originally known as 'Rhapsody in Rivets'), 'That Certain Feeling' and an assortment of Gershwin musical comedy numbers described as 'Broadway Medley', with 'An American in Paris' as a bid to more "serious" musical honors. Gershwin's posthumous march, adopted by the World's Fair un-

(Continued on opposite page)

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Degree—Time for the Musician



Geoffrey Landesman

LEFT: Artur Rodzinski, Conductor of the Cleveland Orchestra, with Dr. Ernest Hatch Wilkins, at Oberlin College (Ohio) where the conductor received the honorary degree of Doctor of Music on June 14.

RIGHT: Harold Bauer, pianist, receiving congratulations from President Thomas N. Barrows of Lawrence College (Appleton, Wis.), where he received the honorary degree of Doctor of Music on June 13.

BELOW: Earl V. Moore, music educator, with Dean Allen Spencer of the American Conservatory of Music in Chicago, which conferred on Mr. Moore the honorary degree of Doctor of Music on June 14.

BELOW RIGHT: La ar S. Samoiloff, teacher of singing in Los Angeles and at the Chicago Musical College, receives the honorary degree of Doctor of Music from the Chicago Conservatory of Music, Edgar Nelson, President (left), and Edgar A. Brazelton, Dean (right).

Other newly-awarded degrees, as recently announced, include:

To Rudolph Gan', pianist, conductor, educator, Doctor of Music, University of Rochester, June 20.

Serge Koussevitzky, conductor, Doctor of Music, Yale University, June 22.

Antonia Brico, conductor, Doctor of Music, Mills College (Calif.)

Rob Roy Peery, of Theodore Presser Co., publishers, Doctor of Music, Midland College (Neb.), June 1; and Wittenberg College (Ohio), June 6.



W. H. Johnston

Summer Series At N. Y. Stadium

(Continued from page 26)

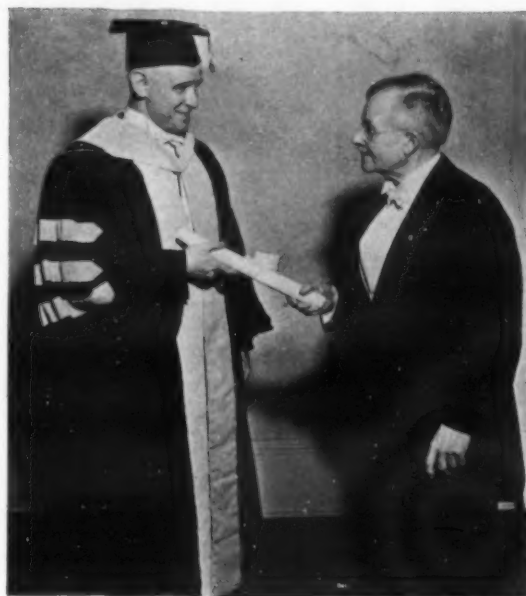
der the title of 'Dawn of a New Day' also was heard.

Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts, Inc., spoke. "I ask you all," she said, "to think with me of George Gershwin, who will always be remembered at the Stadium".

An audience of 9,500 assembled for the opening concert, and showered its plaudits upon both Mr. Iturbi and Mr. Spalding, this being the fourth successive time that the American violinist had appeared as soloist at the inaugural concert of the summer series. He played the Mendelssohn concerto with his accustomed artistry and beauty of tone. He was recalled repeatedly and played two encores, Sarasate's 'Zapateado' and Ravel's 'Bolero.' Mr. Iturbi achieved excellent results with the orchestra in the Brahms 'Academic Festival' Overture, Beethoven's Second Symphony, and Wagner's 'Tannhäuser' Overture.

The first novelty of the series was played on the second night, June 24. This was 'Gaucha with New Boots' by Girardo Gilaridi an Argentine composer. Its jaunty rhythms were its chief claim to interest; otherwise it was commonplace and rather noisy. Berlioz's 'Roman Carnival' Overture, the Brahms First Symphony and Ravel's 'Daphnis et Chloe' were the really substantial fare of the evening.

The season had its first change of conductors at the first week-end, Alexander Smallens having the luck to be driven indoors on Sunday June 25 after having conducted the preceding evening a program that included the Sibelius First Symphony. Schumann's Fourth was the symphony on Sunday. Both performances aroused enthusiasm. Rain interfered twice with Miss Moore's scheduled appearance, postponed from June 27 to the next night. When the concerts were resumed in the open air on June 29 she had sailed for Europe. It was then that the pickets appeared and chanted their protests against Fascism in a way that marred the effect of soft passages. Mr. Iturbi conducted a Russian program to which he added Rimsky-Korsakoff's 'Spanish Caprice' and 'Gossips', the latter an at-



Kaufmann & Fabry

tractive work for pizzicato strings by Arkady Dubensky, a member of the orchestra.

Beveridge Webster, pianist, was soloist under the Iturbi baton on the evening of June 30, achieving a personal success with the Tchaikovsky Concerto in B Flat Minor. In its essential character his was a lyrical rather than a dramatic performance. He met all the technical requirements of the work with engaging facility. Schubert's 'Unfinished' was the symphony of the evening. Another soloist appeared on the evening of July 3, John Corigliano, this summer's concertmaster, playing the Conus one-movement violin concerto on an effective Russian program conducted by Mr. Smallens. One of the smallest audiences was that of July 4, when the same conductor presented an American program that ranged from Sousa and Herbert to Hadley and Griffes, though Mr. Smallens did a real service in reviving 'The Pleasure Dome of Kubla Khan'.

The Hall Johnson Choir was enthusiastically received on July 5 when it appeared under Mr. Johnson's leadership, dividing the program about equally with the orchestra under Mr. Smallens. A novelty was a contemporaneous "folksong" called 'Scottsboro', having to do with the celebrated (or notorious) trials. The audience called for its repetition. Bertha Powell sang incidental solos. With the return of Mr. Iturbi to the

podium on July 6, the Cesar Franck symphony made its seasonal reappearance in the Stadium lists, along with Smetana's 'Vltava'.

On July 7, six foreign national groups presented a program of folk dances at the Stadium. The attendance of 12,000 was one of the largest of the series. The participating groups consisted of members of the Polish Folk Dance Circle, Polish Tatra Alliance, Chernishevsky Russian Group; Binichke Serbian Choir and Dancers, a Spanish program by Juan Martinez and Juanita; an authentic aboriginal song and dance drama entitled 'Jungle Africa', gleaned from various sections of the Dark Continent and presented by Americans, and, from China, the Cantonese Dragon Dancers.

Macklin Marrow, 38-year-old Virginian, who has been conducting the operetta, 'The Two Bouquets' in its Broadway run, made his first appearance at an indoor concert on July 9 and established himself in the favor of a relatively small audience by the manner in which the orchestra played Mendelssohn's 'Italian' Symphony, 'Siegfried's Rhine Journey', the 'Harry Janos' Suite of Kodaly under his leadership. He intro-

duced a novelty in the form of an arrangement by Christian Thaulow of a Partita in C Minor by H. J. F. von Biber, an older contemporary of Bach. The next night, in the Stadium, Mr. Marrow presented another transcription by Thaulow, this time a Bach Prelude in E Minor. He again achieved highly creditable results in performances of Beethoven's 'Coriolanus' Overture, the same composer's Second Symphony and works by Humperdinck, Rimsky-Korsakoff and Walton. The Stadium concerts will continue nightly through Aug. 17.

Gannon Resigns as Manager of Cincinnati Symphony

CINCINNATI, July 10.—Theodore Gannon, manager of the Cincinnati Symphony since 1936, resigned that post on July 7. No explanation was given, and his resignation was accepted with regret by the symphony's board of directors. No successor has been named, and Mr. Gannon has announced no plans for the future. F. Y.

MENUHINS APPEAR IN SAN FRANCISCO

**Yehudi and Hephzibah Are
Heard in First Local Recital—
Korngold Leads WPA Men**

SAN FRANCISCO, July 10.—For the first time in many years June brought us programs worth mentioning even if some of the performances were not first rate. On June 21, occurred the first, and perhaps last joint appearance here of Yehudi and Hephzibah Menuhin, who played before a capacity audience on both sides of the footlights in War Memorial Opera House.

The program consisted of the Bach Sonata No. 3 in E, Beethoven's No. 10 in G, and Lekeu's in G. It was in the fall of 1928 that Hephzibah made a piano debut as recitalist in this city, and despite the frequent appearances of her brother during the past decade, she had not played here during the interim. Consequently San Franciscans were especially interested in discovering her worth as a mature artist. She maintained a well nigh impeccable ensemble with her brother. Despite the inevitable acoustical handicap of playing on an open stage, with hundreds of persons thereon, Yehudi demonstrated a new found sense of authority and greater freedom of expression than when he played here last September. The huge crowd applauded until it received two encores.

Distinguished for musicianship and general interpretative ability, four intimate recitals of German lieder and Czechoslovakian folk songs won for Nicholas Goldschmidt the high esteem of discerning auditors.

Copland Symphony Played

The Federal Music Project's Bay Region Symphony continues its fortnightly concerts in Veterans' Auditorium and last month introduced Aaron Copland's First Symphony under the baton of Walter Herbert and then brought Erich Korngold from Hollywood to conduct three of his own compositions, the 'Overture to Drama', the 'Much Ado About Nothing' Suite, and his latest 'Robin Hood' Symphonic

Suite written for the film. Dr. Herbert conducted Johann Strauss for the rest of the evening.

MARJORY M. FISHER

S. P. A. M. WILL PUBLISH COMPOSITION BY MOORE

**Society for Publication of American
Music to Issue Quartet for
Strings in the Fall**

The Society for the Publication of American Music, A. Walter Kramer, president, has chosen for publication next Fall, Douglas Moore's Quartet for strings. The work was composed for the Roth Quartet in 1933, and is dedicated to that organization, which gave it its first public performance at the Library of Congress in Washington, D. C., on Jan. 20, 1936. It has



Douglas Moore

also been performed in Cleveland, at Yaddo, and in New York. Part of its material was taken by Mr. Moore from his sketches for 'The Saga of Jesse James', a pantomime commissioned in 1928 by the American Laboratory Theatre but never completed.

Mr. Moore was born in Cutchogue, Long Island, in 1893, and is a graduate of Yale University, where he received his Bachelor of Arts in 1915 and Bachelor of Music in 1917. His teachers in composition were Horatio Parker and Ernest Bloch in this country, and Vincent d'Indy at the Schola Cantorum in Paris. He has won the Pulitzer Scholarship, Guggenheim Fellowship, and Eastman School Publication Award. Mr. Moore is also the author of a book, 'Listening to Music.' At the present time he is associate professor of music at Columbia University, where he has also been conductor of the orchestra. He is best known for his orchestral works, which have been played by many major orchestras. He is also the composer of a chamber opera, 'White Wing,' an operetta, 'The Headless Horseman,' and chamber music and choral works.

World's Fair Opera

(Continued from page 1)

other operas, to include 'Das Rheingold', 'Die Walküre', 'Siegfried', 'Götterdämmerung' in sequence, and 'Tristan und Isolde' and 'Parsifal' will be announced in the near future.

In presenting this series the World's Fair will have the complete co-operation and collaboration of the Metropolitan, which will assume responsibility for all details pertaining to the performances, having donated the services of its administrative staff and placed at the disposal of the music department of the Fair its entire organization, including technicians as well as artists, chorus and orchestra. The performance will be of the highest Metropolitan standard in every respect, with the Wagnerian stars of the company in the casts, which will largely parallel those of the annual Wagner cycles and special Wagner performances that have been the high points of recent seasons at the Metropolitan.

In response to questions put to the Fair's music department as to whether Kirsten Flagstad and Lauritz Melchior will participate in these performances, it was stated that both artists will take part in the Wagner Cycle next May, together with other important singers of the Metropolitan. It was also announced that Artur Bodanzky would conduct, with Erich Leinsdorf as his associate.

As the performances will be given in the Metropolitan, the full scenic and technical equipment of the opera company will be utilized. A special condition of the agreement between the Fair and the Metropolitan is that there will be no increase over the regular Metropolitan prices for the performances, contrary to festival custom abroad.

Music at Ravinia

(Continued from page 3)

movement dedicated to the late Wiloughby Walling, once chairman of the festival.

New Score Lauded

After the intermission the evening proceeded with a new score, 'Passacaglia and Fugue' by the young Evanston composer, Gardner Read. Its plan is admirably clear; it is stated in melodious terms and the scoring is delightfully fresh. The audience was warm in its response, recalling the composer several times. At the conclusion came the familiar suite from Ravel's 'Daphnis et Chloe'.

The next evening Mr. Rodzinski's program was drawn entirely from works by Russian composers. Tchaikovsky's 'Romeo and Juliet' was given an exalted reading that rose to a tense pitch. This was succeeded by the Shostakovich First Symphony, somewhat of a trade mark for this conductor. The 'Entre-Acte' from Mussorgsky's 'Khovantchina' elicited "Bravos" from the audience, smaller because of threatening skies but by no means sparse. The 'Firebird' suite topped off the evening.

On Saturday and Sunday, July 2 and 3, Mr. Rodzinski brought the first week of his conductorship at Ravinia Park to a triumphant close. The first of these two programs was composed of the Handel-Harty 'Water Music', Beethoven's Fifth Symphony, Strauss's 'Till Eulenspiegel' and two selections by Johann Strauss.

Sunday there was the Franck Symphony in D Minor which served to il-



Gardner Read



Werner Josten

JUILLIARD TO PUBLISH JOSTEN AND READ MUSIC

**Former's Symphony in F and Latter's
'Sketches of the City' Chosen in
Annual Competition**

The Juilliard School of Music, which each year selects an orchestral work by an American composer for publication, has this year chosen two compositions, 'Sketches of the City', Op. 26, by Gardner Read, and 'Symphony in F', by Werner Josten. They were chosen in a competition in which more than fifty orchestral works were submitted by American composers throughout America. Expenses of publication are borne by the Juilliard School.

Mr. Read's 'Sketches' was first performed in 1934 by the Rochester Civic Orchestra, under Dr. Howard Hanson. It is scheduled for performance next season by the Philadelphia Orchestra, under Dr. Leopold Stokowski.

Since 1923 Mr. Josten has taught composition at Smith College, Northampton, Mass. This is the second time a work of his has been selected by the Juilliard School of Music for publication. The first was 'Concerto Sacro' for string orchestra and piano.

illustrate how exceptionally versatile this conductor is. In addition he listed the 'Afternoon of a Faun', two Albeniz compositions and the First Act Prelude to 'Lohengrin'.

Vocal Art Studies by Harry R. Spier for Mastery of Consonants

Book one of a series of art studies for the mastery of consonants in singing by Harry R. Spier, teacher of singing, has been brought out by J. Fischer & Bro. Mr. Spier has written his own texts as well as the music for the studies and each one is designed to promote clarity of diction. Each study is devoted to a single consonant and the author has achieved an extraordinary variety of interest as well as some charming melodic effects. Series two is in preparation.

Because of the success of the musical version of Rostand's 'L'Aiglon' at the Paris Opéra, that drama will be revived at the Odéon.

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PORTLAND IS HOST TO N.F.M.C. MEMBERS

First All-Western Conference Held—Overlaps Convention of Oregon Music Teachers

PORTLAND, ORE., July 10.—The first all-Western conference of the National Federation of Music Clubs, June 13 to 15, attracted representatives from eight states. Mrs. Vincent Hilles Ober, national president, motored across the continent for the event.

Helen C. Snelling with Kate Dell Marden, Helen Calbreath and Mrs. M. Donald Spencer, of Oregon arranged the program. Mrs. Marden, the Oregon president, opened the conference, at the Benson Hotel. After a short religious service a welcome was extended by Mayor Joseph Carson and Mrs. Spencer, response by Mrs. Snelling. Mrs. Ober's address 'Why a Federation' was an answer to many questions that arose. The Allied Arts Double Trio was directed by Rose Coursen Reed, and a panel discussion on 'The Obligation of the Music Club to its Community' was led by Mrs. L. C. Wright, of Washington. "Music as an Expression in Life" was the subject of an address by Dr. Ira Dilworth. Jean Park McCracken was chairman at the luncheon. Other speakers were Rozella Knox, Rex Putnam, Bert Harris, Mrs. A. Levy and Mrs. Kendrick. The LeBeck Trio and a group of recorder flutists played.

'Pelléas' Is Given

On the afternoon program were the Treble Clef Chorus led by Edwin Fairbourn; the Philomel Singers, led by R. H. Kendrick; Francis J. Armstrong, violinist; Louise Oles, pianist, all of Seattle; Dent Mowrey, composer-pianist and Barbara Jones, harpist, of Portland; with radio speeches by Maurice Rider, Art Kirkham, W. Carey Jennings, and Madeleine Power, of Spokane. In the evening, 'Pelléas and Mélisande' was produced by the Civic Theatre players, Don Marye, director, with Donald Oberle, pianist, playing the music of Debussy's opera.

Tuesday, programs, arranged by Mrs. David Hazen, were given by fifty junior clubs and numbers by student musicians preceded by talks by Mrs. Ober and Helen Calbreath, district president. The Junior Symphony, Jaques Gerschkovitch, conductor, played at the municipal auditorium in the eve-



Mrs. Vincent Hilles Ober, National President
of Federated Music Clubs

ning. On Wednesday, 168 attended the luncheon at Timberline Lodge, the new construction at the foot of Mt. Hood. Dr. Dilworth, Nellie Cornish, of Seattle, and Henriette Weber of ASCAP were the speakers. The Monday Musical Club Chorus, Albert Jones, leader; Florence Beeler, soprano, with Daisy Hildreth at the piano, and Mrs. Snelling, accompanied by the WPA Orchestra under Mischa Pelz, sang.

In the afternoon the convention of the Oregon Music Teachers' Association opened in Portland, Ella Connell Jesse presiding. This group joined the federation at the banquet which marked the close of the conference. Mrs. Kendrick was toastmistress; Mrs. Ober and Alfred Mirovitch were the speakers; the soloists were John Nicholls, baritone, and Ruth Evelyn Stoughton, soprano, who was accompanied by Mrs. Jesse.

O.M.T.A. Lecturers Heard

Thursday's session of the O.M.T.A., at the Neighbors of Woodcraft Hall, included a master class by Mr. Mirovitch; a luncheon presided over by Ora Bess Seeberger; speaker, Jocelyn Foulkes; soloists, Gertrude Graves Martin, soprano, accompanied by Jean Harper and Mildred Waldron and Rouen Faith, pianists. In the afternoon Luther Brusie Marchant, of Mills College, lectured on 'The Voice as an Instrument'; Evelene Calbreath was chairman of a vocal forum, concluding the solos by Sylvia Weinstein Margulis, violinist; Arthur Johnson, tenor; Dorothy Gorborsky, pianist; Lillian Pettibone and May Van Dyke as accompanists. F. W. Goodrich introduced Rex Putnam, speaker, and the Monday Musical Club Chorus at the buffet supper. Winners of the O.M.T.A. contests appeared with the WPA Orchestra.

On Friday Mr. Mirovitch continued the piano class; R. F. Arragon, of Reed College, spoke on 'What has the Historian to do with Music'; Carl Denton was chairman of the string and chamber music conference participated in by the Pro Arte Quartet, Ruth Close, Lenore Gregory, Mary Dodge, Branck Eickenlaum, Ferdinand Sronsen. The general conference was contributed to by Chester Duncan, Art Kirkham, Hilmar Grondahl, Juanta Klauss and Dr. John J. Landsbury. Judge Jacob Kanzler introduced past presidents and charter members at the dinner at the Town Club.

The high light of the week was the inspirational program of the Pro Arte Quartet on June 16, Quartets by Beethoven, Milhaud and Haydn ended the five days of musical proceedings.

Dunning teachers from northwestern states assembled in a "rally" here on June 8 and 9. Factors were addresses by Jean Warren Orrick, national dean, and Mrs. E. C. Terhune, national president; a recital by Dunning pupils and a piano program by Jane Kaifer Powers of Tacoma.

JOCELYN FAULKES

MAINE MUSIC CLUBS MEET IN KENNEBUNK

Federation Holds Fourteenth Annual Convention—Port- land Players Heard

KENNEBUNK, ME., July 10.—The fourteenth annual convention of the Maine Federation of Music Clubs was held on May 19, 20 and 21 in Kennebunk. Mrs. Vincent Hilles Ober, national president, was in attendance and spoke at every session. On Thursday, at the afternoon session, the principal speaker was Dr. H. Augustine Smith of Boston University School of Religious Education, national chairman of music in religious education.

Preceding Dr. Smith's address an open forum was conducted by Fred Lincoln Hill, state chairman of church music forums, who was introduced by Mrs. Foster L. Haviland, state chairman of music in religious education. Mr. Hill introduced as speakers in the forum the Rev. Cornelius E. Clark of the Woodfords Congregational Church, Portland, Alfred Brinkler and Howard R. Stevens, state choir director.

The Portland Symphony, conducted by Dr. Russell Ames Cook, with Marion Hawkes, contralto, of Gray, as the assisting soloist, gave a concert on Thursday evening.

Friday was devoted to business and reports of state committee chairmen. The annual dinner and concert was held in the evening with representatives of all the senior clubs in the federation participating.

Junior Day was observed on Saturday with over 350 juniors in attendance. Caroline Fenno Chase of Augusta, state Junior chairman, presided. This was the largest convention ever held in Maine, with 500 delegates and members registered during the convention.

Other outstanding federation workers who attended were Mrs. Guy P. Gannett, of Portland, national chairman of finance and publicity; Louise H. Arm-

strong, of Portland, president of the Plymouth district; Mrs. John McClure Chase, of New York, retiring president of the New York federation; Mrs. George Hail, of Providence, R. I., member of the national executive board and honorary president of the Plymouth district; Mrs. Ada Miller, of Providence, R. I., new president of the Rhode Island federated music clubs.

ELLEN F. BLODGETT

Estelle Liebbling Leads Round Table at Allentown, Pa.

Following a Round Table Conference held in Allentown, Pa., the Eastern Pennsylvania Voice Teachers Association was organized under the presidency of Russell Schooley, of Easton. The membership includes voice teachers from Allentown, Bethlehem, Easton, Reading, and other nearby towns. At their opening meeting on June 6, Estelle Liebbling, of New York, led the discussion on 'New Approaches to Vocal Instruction'. Following the Round Table, Miss Liebbling held a series of vocal consultations with singing teachers and their pupils.

Peabody Conservatory Opens Its Summer School

BALTIMORE, July 10.—The summer session of the Peabody Conservatory of Music opened on June 27 with one of the largest enrollments in the history of the school. Frederick R. Huber, who established the summer school, will continue as manager, with a faculty consisting of many European and American artists. Besides members of the winter school faculty, the school will have two guest teachers, Reinald Werrenrath, baritone, and Charles M. Courboin, Belgian organist. Members of the winter school faculty who will be on the summer staff are Frank Bibb, Howard R. Thatcher, Frank Gittelson, Bart Wirtz, Wilmer Bartholomew, Francis Fiorentino, Pasquale Tallarico, assisted by Carlotta Heller and Mabel Thomas.

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Institute of Musical Art Appoints Wedge as Head

Named Director to Fill Vacancy Left by Wagner—Will Continue with Summer School Activities

George A. Wedge, director of the Juilliard Summer School, has been appointed director of the Institute of Musical Art of the Juilliard School of Music commencing July 1. He will fill the vacancy created when Oscar Wagner was appointed dean of the Juilliard School of Music last year.

Mr. Wedge graduated in organ from the Institute of Musical Art in 1910. The next year he took the diploma in piano, and a year later received the diploma in composition. He became a member of the faculty in the theory department in 1910. A few years later he was made head of the theory department and continued in that capacity until late in 1937, when he became acting director of the Institute of Musical Art. In 1931 Mr. Wedge organized the Juilliard Summer School, which he continues to direct.

Among the institutions where Mr. Wedge has taught are New York University, Philadelphia Settlement School,



George A. Wedge

Abresch

St. Agatha's School, and Teachers College of Columbia University. He was also head of the theory department of the Curtis Institute from 1924 to 1926. Since 1926 he has devoted himself exclusively to his work as head of the theory department of the Institute of Musical Art and to his writing.

New York College of Music Holds Commencement Concert

The New York College of Music, Carl Hein, Director, gave the final concert of the season and held its annual commencement in the Town Hall on June 21. The program included music by Mozart, Boccherini, Brahms, Verdi, Ernst, Bach-Liszt and Bach. After the program diplomas were awarded to ten, students teacher's certificates to thirteen, and testimonials to twenty-eight.

Cleveland Institute of Music Holds Graduation Exercises

CLEVELAND, July 10.—The thirteenth annual graduation exercises of the Cleveland Institute of Music took place at the Institute on the evening of June 16. The musical program was given by Hermine Bender, Elizabeth Meyne and Violet Reavy, pianists, and Corinne G. Witte and Miriam Berg, vocalists. Accompaniments were played by Byrl Neff and Dick Lewis. The commencement address was made by Percy W. Brown, president, who bestowed the degrees, and the annual prize award donated by the alumni association, was

made by Beryl Rubinstein, director of the conservatory. The Degree of Master of Music was awarded to George F. Krueger and Emanuel Norman Rosenberg; and artist diploma to Eugene Bergen, and the Bachelor of Music degree to Curtis Edwin Clarke, Mr. Lewis, and Misses Meyne, Reavy, Bender and Witte.

NEW JUILLIARD COURSES

Radio Technique and Harpsichord Playing Added to Curriculum

Two new courses are being added this year to the curriculum of the Juilliard Summer School. These are in the technique of broadcasting and in harpsichord playing.

The former will be under Robert Simon, music critic and writer who has been associated for some time with radio programs and who was recently commissioned by Columbia Broadcasting Company to write the libretto for a radio opera. It will cover studio routine, announcing, program presentation, microphone work, experimental programs and demonstrations by radio artists.

The courses in harpsichord will be given by Alice Ehlers and will be both private and in classes.

Scholarship Open at Philadelphia Conservatory of Music

PHILADELPHIA, July 10.—The D. Hendrik Ezerman Foundation Scholarship Contest will be held at the Philadelphia Conservatory of Music during the last week of September. The winner will receive a scholarship in piano with Mme. Olga Samaroff at the conservatory.

Requirements and application blank will be sent upon request.

Stojowski to Give Master Classes in San Francisco

SAN FRANCISCO, July 10.—Sigismund Stojowski, pianist, composer and teacher, will be in San Francisco for a five weeks course, beginning early in August. There will be combinations of class and private instruction, also auditions, and appearances for both players and auditors.

Ornstein School Presents Pupils in Philadelphia

PHILADELPHIA, July 10.—Voice and piano pupils of the Ornstein School of Music were presented in the foyer of the Academy of Music on May 25. The pianists included Alfred Ellison, Andrew Welsh Imbrie, Harriet Schroppe, Waldemar Dahrowski and Martin Gabowitz. They were heard

in works of Bach-Liszt, César Franck, Bach-Busoni, Chopin and Liszt. The singers were Isabelle Lenz, soprano; David Kohler, tenor; Jewel Edgerth, coloratura soprano, and Charles Sayer, baritone. The program comprised arias and songs by Verdi, Bizet, Heald, Mozart, Delibes, Franz, Rubinstein and Mozart. Mr. Gabowitz was the accompanist.

Summer Courses at New York College of Music

Summer courses at the New York College of Music began on July 5. Members of the summer school: Miguel Castellanos, William O'Toole, Consuelo Clark, William Eham, Mina Elman, Edythe Gilbert, Aurelio Gianni, Uarda Hein, Gottfried Kritzer, William Kraft, Hans Letz, Bernard Kwartin, Edward Schaefer, Vera Nette, John H. Nage, Carl Werschinger, Dr. Jacob Weinberg, and A. Francis Pinto.

New Mannes Music School

The official name of the David Mannes Music School has been changed to the Mannes Music School.

Warfield Pupils Give Concert in Milwaukee

MILWAUKEE, July 10.—A concert was given on June 18 by the artist-pupils of Lorna Hooper Warfield. The first part of the program offered groups of Italian, Tyrolean, French, Scandinavian, Negro, German and Bohemian songs in costume; the second, arias from seven operas, and the third, songs by American composers. A. R. R.

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CHICAGO MUSIC SCHOOLS IN CLOSING EXERCISES

Students Receive Diplomas and Honorary Degrees Are Given to Many

CHICAGO, July 10.—Dr. Felix Borowski, composer, critic, teacher and annotator of the programs of the Chicago Symphony, was awarded an honorary degree of Doctor of Music at the commencement exercises of the Chicago Musical College on June 15, in Orchestra Hall. Another degree of the same nature was conferred on James T. Quarles, musician and educator, of the University of Missouri. The address was made by Dr. Rudolph Ganz, and Leon Sametini conducted the college orchestra. Soloists were Jean Williams, Mavis Douglas, Margaret Tyler, Ralph Richards, Eileen Jackson, Eddie Katz, Edith Hendricks, Robert Smith and Alice Martz.

The preceding night exercises and a concert of the American Conservatory of Music were held. During the evening seventy major degrees were conferred. Dr. Earle V. Moore, director of music at the University of Michigan, delivered the address and received an honorary degree. A

degree was also conferred on Cecil Burleigh, composer, violinist, and professor of music at the University of Wisconsin. Soloists included Robert Griswold, Ivone Lowrie, Inez Strome, Perry E. Crafton, Cathryn Caligari, Anastasia Schlueter, Theodore Silavin, George Burhop and Connie Clare.

Another large crowd filled Murphy Hall on June 21, for the commencement of the Chicago Conservatory. Robert L. Sanders and Adolph Pick conducted the orchestra which accompanied Jean Houskeeper, Ruby Mohr, Robert Basso, Israel Baker, Robert Alexa, Charles Zila, Evelyn Patterson, Eleanor Picone, Abe Duman, Adeline Ptacek, Mildred Catenhusen and Florence Klein. Dr. Edgar Nelson, president of the school, conferred an honorary degree of doctor of music on Lazar Samoiloff.

The commencement concert of the Cosmopolitan School of Music was held the same evening at Kimball Hall. Jean Rumbaugh, Irene Olson, Bertil Hillner, Martha Hartman, Mark Stupp and Paul Post participated.

TEACHERS CONVENE IN YAKIMA, WASH.

Prominent Musicians Give Addresses—High School Institute Held

SEATTLE, July 10.—The Washington Music Teachers' Association met for the twenty-third annual convention in Yakima, June 12-15. President Clifford Kantner, of Seattle, opened the convention. The address of welcome was given by Mayor E. B. Riley. "Music in our schools" was discussed by Carl Paige Wood, Don Bushell, Dr. Robert E. McConnell, and Mrs. Alice Howitt. Loma Roberts addressed the convention on "The Teaching of Piano Improvisation." Other interesting talks were given by Berhardt Bronson, Hartley Snyder, Paul Engberg, Cyril Towbin and Alfred Mirovitch.

Nearly 100 children voluntarily consented to music examinations and won diplomas drawn up by the association. This is their introduction to applying later for high school credits which are accepted at the university. The last day was devoted to discussion of bills before Congress.

Washington Music Teachers' Association will hereafter hold biennial state conventions and district conventions in the intervening years. Before adjournment, ratification was given the 1939 convention to be a Pacific Coast affair in Santa Cruz June 28-30 with June 27 as Music Day at the San Francisco Fair. The new officers are: President, Pearl McDonald, Seattle; Vice-President, John Williams, Bellingham; Second Vice-President, Ethel Poole Morek, Seattle; Secretary-Treasurer, Dr. C. E. Keeler, Yakima; Western Vice-President, Gene Fiset, Seattle; Central Vice-President, Sue Potter, Yakima; Eastern Vice-President, Ella R. Mason, Spokane.

Hold High School Music Institute

The fourth annual High School Music Institute opened at the university on June 20 for a five weeks intensive training course. A comprehensive program covering phases of theoretical and applied music has been arranged. One hundred and sixty students from Washington, Oregon, British Columbia and other Northwest points are enrolled. Among interesting organizations at work are a band of 110 instruments, a symphony orchestra numbering ninety-two and a girls' band of forty-eight. In addition to these, there are quartets, trios and a chorus.

Individual and group instruction is given and recordings made of all activities so that students may evaluate their own progress.

George C. Kirchner of the University of Washington Music Department is director of the institute with Carl Pitzer of Lincoln High School, assistant direc-



A REHEARSAL AT THE PIANO

Standing, Robert Weede, Baritone, Left, and Jan Pearce, Tenor, Guest Artists Who Recently Appeared with the Columbia Opera Company in Baltimore, Consult a Score with Emerson Buckley, Conductor, at the Piano

tor. Other members of the staff are: Alvin R. Edgar, Iowa State College; W. H. Hannah, Bremerton; Raymond Howell, Everett; Harry Evans, Tacoma; Frank Horsfall, Ronald Phillips and Whitney Tustin of the Seattle Symphony Orchestra, all teachers of instruments. Carl Pitzer is in charge of chorus work and Ernest Worth, Seattle, conducts small singing groups and also gives class and private instruction in singing.

Weekly concerts are given and the session will close with a festival concert when all groups will be presented to the public.

On June 23, the Pro Arte Singing Quartet opened the summer concert series on the campus in their third consecutive season in Seattle. The quartet won much applause for its fine playing and was recalled again and again. The program, composed of string quartets by Brahms, Franck and Walter Piston, closed with Frank's work in D. The players are this year celebrating their twenty-fifth year of playing together.

Ellen Repp, an alumna of the University of Washington, made her only Seattle appearance at Meany Hall June 30. The carefully selected program was made up of songs by Handel, Wolff, Saint-Saëns, Grieg, and a group of modern English songs.

Tihman and Jarnac, American Dance Team appeared on July 5. They presented a program of great variety covering dances. Their fine sense of music and perfect rhythm delighted the capacity audience.

Elizabeth Wisor Fulfills Many Summer Concert Dates

Elizabeth Wisor, contralto, is fulfilling a number of important dates during the summer season. On July 14 she was to be soloist at the Promenade Concert of the Toronto Symphony under Reginald Stewart, offering arias from 'Le Prophète' and 'Samson et Dalila'. She also made five concert appearances on the Swedish-American liner, Kungsholm and is booked to appear in the roles of Marthe and Siébel in 'Faust' at White Sulphur Springs, W. Va., during Robert E. Lee Week, the latter part of next month. She will give a recital in the Town Hall on Oct. 26, and will sing at Columbia University, in Ottawa, and Schenectady next season.

A new opera, entitled 'Livia' by Toni Thomas, has had its premiere at Lübeck.

NATIONAL FESTIVAL IS HELD IN CHICAGO

11,000 Singers Attend German-American Festival—168 Societies Represented

CHICAGO, July 10.—June has proved an unusually fruitful month with the thirty-ninth national German-American song festival, comprising five concerts and occurring on June 22, 23 and 24, lending distinction to a period which is generally considered a stop-gap between seasons.

168 singing societies throughout the country sent approximately 11,000 singers to participate in one or more of the programs at the Amphitheatre and the choirs were conducted by Ludwig Lohmiller, H. A. Rehberg, and Reinhold Walter. An orchestra composed of sixty members of the Chicago Symphony played well under the baton of Walter H. Steindel. The soloists were Esther Hart, Annemarie Gerts, Margaret Willem and Anna Kruetgen, soprano, and Mark Love, bass-baritone.

Ballet and Opera Given

On June 3, Berenice Holmes and ballet group appeared at the Goodman. The same evening 'Traviata' was presented at Kimball Hall by the American Opera Company. The following Sunday there were two attractions. Vera Mirova and ensemble appeared in a tasteful program of Oriental, Spanish, and Viennese dances at Fullerton Hall, while Mildred Brod, a contralto with a beautiful voice improperly produced, sang at Kimball Hall.

Julian Leviton, winner of the young

artists' contest of the Society of American Musicians, was heard in a piano recital at the same hall the next Tuesday. Two days later the hall was taken over by Roy A. Schuessler, baritone, who was assisted in an evening of songs by a string quintet.

The Sa denberg Symphonietta, under the excellent direction of Daniel Saidenberg, inaugurated a series of informal concerts in the mezzanine foyer of the Edgewater Beach Hotel on June 12. Like all Mr. Saidenberg's ventures, the programs are models of arrangement and execution. That afternoon Priscilla Mayo, negro soprano, had sung differentiated groups with superb feeling for their content, at the Chicago Woman's Club Theatre.

Cave Thompson, the blind pianist, made his annual appearance at Fullerton Hall on June 15. A large throng of Chicago residents of Swedish descent practically filled the Auditorium on July 1, to hear a concert by the Tercentenary Jubilee chorus of Sweden, conducted by Hugo Alfven, prominent Swedish nationalist composer and a professor at the University of Upsala. Einar Beyron of the Stockholm Royal Opera was the tenor soloist.

On June 8, René Lund, baritone, assisted the glee club of the School of the Art Institute in its fourth musicale.

Rosenthal Begins Master Classes

CHICAGO, July 10.—Moriz Rosenthal, pianist who was a pupil of Liszt, has begun two series of master classes at the Padgett Piano Studios. The classes are held in the evening.

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J. GORDON RESIGNS POST IN HARTFORD

**Stassevitch and Thiede Conduct
Recent Concerts—Zeise Is
Heard as 'Cello Soloist**

HARTFORD, July 10.—The harmonies of the most successful season the Hartford Symphony ever had, had hardly died when they were displaced by sudden discord which arose over the resignation of Jacques Gordon, its conductor for two years.

While Mr. Gordon's resignation came as a surprise, and in many instances a shock, to local concertgoers, it had been generally felt in musical circles for some time that the conductor would not return for another season. The conditions leading to the resignation are scored quasi-mysterioso. There was a great deal of to-and-froing in the press by Mr. Gordon and the Federal Music Project, but the difficulty seems to be that neither could see eye to eye on the important subject of salary.

No Successor Named

Mr. Gordon made the Hartford Symphony what it is today. With all due appreciation of the Federal Music Project, it is an understatement to say that its orchestral personnel are a poser for any conductor. Whatever may be reared orchestra-wise here subsequently, the firm foundations have been Mr. Gordon's Herculean labor. The regional office of the Federal Music Project has afforded no hint as to Mr. Gordon's successor.

At the concert on June 22, the orchestra was conducted by Paul Stassevitch, who gave exceedingly musical and musically interpretations to a program featuring the Third Brahms, supported by shorter works by Weber, Saint-Saëns, Dvorak, Strauss and Borodin. On June 29, Karl Zeise, 'cellist, was soloist and Alexander Thiede guest conductor, Mr. Zeise offering the Haydn D Major Concerto in a lyric, bright-toned performance, and Mr. Thiede majoring with the Schubert 'Unfinished' Symphony. The orchestra played excellently for Mr. Stassevitch, but an unusual amount of city din made it hard to estimate the effectiveness of Mr. Thiede's conducting.

Samuel Antak, violinist, and Michael Zetkin, tenor, were presented in recital by the Fine Arts Club of Hartford, on June 7. The two New York musicians elected to give a popularly constructed program for which they were well received. Mr. Zetkin especially finding himself in the hands of friends.

T. H. PARKER

Erb to Conduct Massed Chorus at Next Year's Biennial in Baltimore

Dr. John Warren Erb has been chosen to conduct the national massed chorus at the twenty-first biennial convention of the National Federation of Music Clubs to be held in Baltimore in May, 1939. He will also conduct the chorus of the State Federation at the New York World's Fair. On the evening of June 13, Dr. Erb gave a performance of 'The Messiah' with the combined Crystal Springs Tabernacle Chorus and the A Cappella Choir of Washington High School, Massillon Ohio, at Crystal Springs. Elizabeth Sheen and Ruth Tressel were assistant conductors. The soloists were Irene Beamer, Contralto; Katherine Albers and Irene Rupert Terry, sopranos; and David Wilmot, tenor.

Dr. Frieder Weissman to Become American Citizen

Dr. Frieder Weissman, conductor of operatic and symphonic groups in Europe, who made his American debut as guest conductor of the Cincinnati Symphony in January, 1938, has applied for his first citizenship papers. Following his American debut Dr. Weissman sailed for Amsterdam to conduct his sixth season of radio opera broadcasts. After this four months' series he appeared as guest conductor of the Concertgebouw Orchestra. Dr. Weissman has established residence in New York where he will remain until December, when he returns to Holland for his seventh season. In the Spring he will return to America to fulfill radio and concert engagements.

Roth Quartet Engaged for Festival at Silvermine, Conn.

The Roth Quartet has been engaged to open the festival at Silvermine, Conn., on Aug. 18, and will also be heard the following day. Three orchestral concerts by the New York Philharmonic-Symphony will be conducted by Eugene Ormandy and Jose Iturbi, the final one being a performance of Beethoven's Ninth Symphony with the assistance of the Schola Cantorum and local choirs.

Eugenie Wehrmann Schaffner

BATON ROUGE, LA., July 10.—Eugenie Wehrmann Schaffner, pianist, died after several weeks' illness at her New Orleans residence, on June 16. She was a member of the faculties of the Louisiana State University School of Music in Baton Rouge and of the Loyola University College of Music in New Orleans. She was fifty-six years old. A member of a prominent New Orleans family, Mme. Schaffner began her music study there as a child and later went to Paris where she studied with Raoul Pugno, Wurmser, and Moritz Moszkowski, becoming an assistant to the last named.

Arthur E. Cook

WASHINGTON, July 10.—Arthur E. Cook, national capital musician, composer, and a past national officer of the American Guild of Organists, died at his home here on June 19. He was in his forty-sixth year. Mr. Cook was assistant secretary of Labor in the Coolidge cabinet and held other important official positions, as well as being organist of several prominent Washington churches. A. T. M.

Mrs. Henry Osborne Osgood

UPPER MONTCLAIR, N. J., July 3.—Mrs. Teresa Karl Osgood, widow of Henry Osborne Osgood, composer, music critic and author, died here on July 1, at the home of a friend, following a heart attack. She was sixty-five years old and before her marriage was a member of the ballet of the Munich opera. Mr. Osgood, who died in 1927, was a member of the staff of the *Musical Courier* for a number of years. One son, Peter Osgood, survives.

Louis Schmidt

Louis Schmidt, violinist, who was a member of the Philharmonic Orchestra under Theodore Thomas, died at his home in Sunnyside, Long Island, on June 10. He was eighty-two years old. Mr. Schmidt was born in New York and received his musical education at the conservatories in Leipzig and Paris. With Victor Herbert he organized a string quartet that was heard widely for several years.

Katherine Glen Kerry

SEATTLE, June 30.—Katherine Glen Kerry, co-founder and president of the Music and Art Foundation, chairman of the board of directors of the Cornish School and a member of the Seattle Symphony Orchestra board, as well as an accomplished musician and composer, died on June 25, after an operation. N. D. B.

Obituary

Berthold Neuer

Berthold Neuer, vice-president and manager of the artists' division of William Knabe & Co., piano manufacturers, died in hospital on June 30, of a heart ailment from which he had been suffering for more than a year. He was fifty-seven years old.

Mr. Neuer was born in Vienna, Nov. 19, 1880, and was brought to this country when two years old. He entered the piano business as a boy in the employ of a small Brooklyn piano house, and traveled through Brooklyn and Long Island with a horse and buggy, selling instruments. In 1900, he became associated with the Knabe firm and rose through various positions, to be its vice-president.

Funeral services were held on the morning of July 2. Greta Stueckgold, former Metropolitan Opera soprano, sang Wagner's 'Traume,' one of Mr. Neuer's favorite songs.

Honorary pallbearers were Edward Ziegler, Edward Johnson, Earle R. Lewis, Benjamin Roder, Leonard Lieblich, Lawrence Gilman, George Engles, G. C. Kavanaugh, F. H. Byrne, G. L. Eaton, G. T. Foster, Artur Bodanzky, Friedrich Schorr, Dr. Nathaniel Uhr and R. K. Paynter.

Robert B. Clarke

Robert B. Clarke, sixty-four years old, for more than twenty-five years well known to music lovers as head usher at Aeolian Hall, the Town Hall and the Lewisohn Stadium, was run down and killed by an automobile on the early morning of July 7, at Grand Concourse and 176th Street. Mr. Clarke had his first experience as an usher at the Manhattan Opera House under Hammerstein, and when that organization was discontinued, went to work in the Madison Square Sub-Post-Office. He still held this position at the time of his death and was soon to have been pensioned as night supervisor of the station. On the opening of Aeolian Hall in 1912, Mr. Clarke became head usher there, and when that hall was discontinued in 1925, assumed a similar position at the Town Hall. He became head usher at the Lewisohn Stadium in 1922. Mr. Clarke is survived by his wife.

Gabriel Astruc

PARIS, July 8.—Gabriel Astruc, a prominent figure in the musical and journalistic world, died here today in his seventy-fifth year. Mr. Astruc founded the Société Musicale and built the Théâtre des Champs Elysées in the Avenue Montaigne at which important visiting operatic organizations have been heard and where the performances by the Paris Opéra were given in 1936 after the fire which destroyed the roof of the great opera house in the Place de l'Opéra. Mr. Astruc was born in Bordeaux in 1864, and was the son of the head Rabbi of that city.

Jean-Baptiste Dubois

MONTREAL, July 10.—Jean-Baptiste Dubois, 'cellist, a resident of this city for longer and shorter periods since 1891, died suddenly at his home here on July 4, in his sixty-eighth year. He was born in Ghent, Belgium, in 1870, and was graduated from the Brussels Conservatory, with first prize, in 1885. He had been 'cellist of various chamber-music groups and had played in the old Montreal Symphony and for one year in the Cincinnati Symphony. He was also well-known as a teacher.

Mme. Jules Massenet

PARIS, June 8.—Mme. Jules Massenet, widow of the opera composer, died here today as the result of a fall. She was ninety-eight years old.

Mme. Massenet, whose maiden name was Sainte-Marie, married the composer in October, 1866. He had been her piano teacher and had lived in her mother's home, recommended by Liszt.

May Stanley

May Stanley, a former member of the editorial staff of *MUSICAL AMERICA*, in private life the wife of Elmer Brown Mason, died in Sierra Madre, Cal., on June 27, after a long illness. Miss Stanley was born in Oregon about fifty years ago, and after working on a newspaper in Duluth, came to New York as a member of *MUSICAL AMERICA*'s staff in 1916. Two years later, she resigned to do war work at Newport News, Va., but returned to the paper for a year in 1919. She later achieved a high-standing as a writer of short stories dealing mostly with the fishermen on the Maine Coast, where she and Mr. Mason spent two years. Several of these stories were republished in the O. Henry Prize Stories in this country and in the O'Brien Prize Collection in England. In 1932 a novel, 'Blue Meadows', was brought out by Little Brown of Boston and also in England.

James Weldon Johnson

WISCASSET, ME., June 27.—James Weldon Johnson, Negro composer, author and poet, was killed in an automobile accident at a railroad crossing near here yesterday. He was sixty-seven years old. His wife, who was also injured, is critically ill at the Damariscotta hospital.

Mr. Johnson, who had been professor of Creative Literature at Fisk University since 1930, had also been visiting professor in the same subject at New York University since 1934. A crusader for his race in many fields, he, with his brother, J. Rosamund Johnson, was at one time a popular vaudeville performer and the brothers wrote many light-opera songs that achieved popularity. He also wrote 'The Book of American Negro Spirituals'. During the Theodore Roosevelt administration he served as U. S. consul at several stations in Venezuela and under President Harding he made extensive and important investigations of conditions in Hayti.

Arnold Meckel

PARIS, June 30.—Arnold Meckel, impresario, died here on June 24 after a lingering illness. Born in Tiflis, Caucasus, Mr. Meckel spent a quarter of a century in all parts of the theatrical and musical business both before and behind the footlights. In 1924 he became the personal representative and manager of La Argentina, the great Spanish dancer, and thereafter devoted his efforts mostly to her world tours. He organized and staged the Ballets Espagnols in Paris for La Argentina, which company had been booked for a transcontinental American tour when La Argentina came to her untimely death. At the time of his death Mr. Meckel was busy with plans for a memorial to La Argentina. He is survived by a wife and son.

H. Benne Henton

PHILADELPHIA, July 10.—H. Benne Henton, who has been saxophone soloist with both the Conway and Sousa bands, and more recently connected with the Henton-Knecht Conservatory, died at his home here yesterday. He was secretary of the Pennsylvania Bandmasters Association and is said to have been the first person ever to record saxophone solos on the old Edison cylindrical records.

Mrs. J. Bertram Fox

LONG BRANCH, N. J., July 7.—Pauline Fox, wife of J. Bertram Fox, New York teacher of singing, died in the Monmouth Memorial Hospital here yesterday, after a paralytic stroke suffered while swimming at Elberon a few days previously. She was forty-nine years old.

William Henry Horton

WASHINGTON, D. C., July 30.—William Henry Horton, composer and orchestra leader, died at his home here on June 30, in his sixty-second year. Mr. Horton was formerly leader of the District of Columbia National Guard Band, conductor of the orchestras of the National and Belasco theatres, and had composed several successful musical works. A. T. M.

New York Studios

Caroline Beeson Fry presented a number of her pupils in a series of Open House Musicales in her White Plains Studios on Monday evenings, in June. The programs ranged from operatic scenes to folk songs, covering a wide field of vocal literature. Among those taking part were Edith White, Gladys Seaman, Dorothy Whipple, King Cooper, Alice Kristeller, James Holden, Alice Ricaud, Louise Bristol, Helen C. Mabrey, Theodore Hines, Albertine Dumont Wood, Norman Gerhard, Mildred Payne, Ethlyn Salter, Henry



A FINAL SESSION IN THE STUDIO
Nicola Moscona, Baritone of the Metropolitan Opera, Goes Over a Score with His Teacher Emilio Roxas in the Latter's Studio Before Mr. Moscona Sailed for Appearances Abroad

Egan, Katherine, Dorothy and Nancy Barnes, Phebe Holden, Judson Trotter, Rex Chaffee, Priscilla B. Larabee, Tyree Green and Marie Salabert.

Harp pupils of Mildred Dilling were heard in an interesting recital at the residence of Mr. and Mrs. Joseph B. Thomas on the afternoon of June 22. The program included standard works from a diversified list of composers and included several edited, compiled and arranged by Miss Dilling, besides novelties for harps with piano, oboe and 'cello.

Those taking part were Patricia Paulson, Marjorie Leigh, Lois Engstrom, Elizabeth Ann Cooper, Diana Thomas, Bertha DeGray, Virginia Murray, Mary Elizabeth Davies, Lorraine Hoover, Geraldine Ruegg, Leone Burgess Paulson, Betty Jane Gahagan, Betty Gordon, Patricia Burgess and Vincent DeFrank.

Pupils of May Stone who have made important appearances recently include Charlotte Bruno, who was heard in lead-



Arthur Warwick, Pianist and Teacher, While on a Brief Vacation at Westmoreland, N. H., from Whence He Returned to Teach at His New York Studio Until Mid-August

ing roles with the San Carlo Opera on tour and also during its spring engagement at the Centre Theatre, New York. Murray White, baritone, is filling an all-summer engagement at the Upper Ferndale Country Club. Lilla Chieffo sang for the Daughters of the Union and the Community Councils of New York. Dorothy Cutler fulfilled a three-weeks' engagement at Radio City Music Hall and is singing at Pine Hill, N. Y., for the remainder of the summer. Olga Paul, mezzo-contralto, has been re-engaged as guest artist with the Gilbert & Sullivan Society of New York.

Pupils of Estelle Lieblich making recent appearances include Grace Panvini, soprano, as Gilda in 'Rigoletto' in Bridgeport, Conn., and as soloist at Radio City Music Hall; Rosario Orellana and Gina Cortez, sopranos, as soloists at Radio City Music Hall; Myra Manning, as Madama Butterfly at The Federation Settlement on May 20; Burr Crandall, baritone, with 'The Two Bouquets'. Lucy Monroe sang the leading soprano role in 'The Three Waltzes' at the opening of the Jones Beach Outdoor Opera. Conrad Mayo, baritone, and Rosmarie Brancato, soprano, made broadcasts over WJZ. Jerry Sloane, baritone, is with the St. Louis Municipal Opera. Frederick Schweppe, baritone, will sing a leading role in 'The Chimes of Normandy' with the same organization this month.

Dr. Ernst Lert, former stage manager of the Metropolitan Opera and LaScala in Milan, has been engaged by Estelle Lieblich to conduct opera classes at her studio. Performances will be given periodically during the summer. No vocal instruction is given in connection with this course, the course being restricted to coaching of roles, ensemble, dramatic work and public appearances.

The King Choral Ensemble from the studio of Bruce King, teacher of singing, made its radio debut on June 4. The ensemble sang at the Peter Stuyvesant Hotel on June 10. Mr. King conducted on both occasions. Miss Inzarillo, mezzo-soprano, and Mr. Landau were heard in solos. Candida La Rosa, coloratura soprano, and Miss Inzarillo gave joint recitals recently in Bristol, Pa., and in Brooklyn. Alexander Wesley, tenor, sang in Rocky Glenn Stadium, Kingston, Pa. Beatrice Linderman, Elenora Montaldo and Mr. Landau gave a studio recital on June 30. Bertram Jahr has been engaged for the role of Pooh Bah in the Randall's Island production of 'The Mikado'.

Ethel Glenn Hier, pianist, teacher and lecturer, presented many of her pupils in recital at Roselle, N. J., on June 2 and 8. The program included piano quartets, trios, duets and solos offered by Marian Ernst, Louise Unglaub, Helen Dietzel, Mrs. C. R. Garey, Mrs. J. S. Crim, Mrs. Ralph Manvel, Mrs. H. M. Carter, Mrs. P. S. Croke, Mrs. R. C. French, Mrs. M. V. Crew, Mrs. E. V. Goodman, Mrs. E. M. Hawkins, Mrs. G. A. Kent, Mrs. C. F. Leonard, Mrs. R. M. Tirsier and Mrs. J. B. Zimmerman. A children's group included Caroline Storms, Barbara Goodman, Peggy Charlton, Susan Horine, John Ward, Alex Prochazka, John Housley, Dorothy Dietzel, Teddy Prochazka, Bobby Kent, Lynn DeCesare, Mary

Quincy Porter Chosen Dean of Conservatory

To Head Faculty of New England Conservatory of Music Under Directorship of Goodrich

BOSTON, MASS., July 10.—Quincy Porter, professor of music at Vassar College for six years, has been appointed dean of the faculty of the New England Conservatory of Music, Wallace Goodrich, director.

Graduated from Yale University in 1919, and from the Yale Music School in 1921, Mr. Porter studied there under Horatio Parker and David Stanley Smith, and with Vincent d'Indy in Paris, returning to America to continue his work under Ernest Bloch in New York and Cleveland. He then taught musical theory for six years at the Cleveland Institute of Music. In 1928 he resigned to devote himself to composition and spent three years in Paris; for two of these years he held a Guggenheim Fellowship, during which time he composed a number of chamber music works.

He is now writing an orchestral work for the Columbia Broadcasting System for performance this summer. His Symphony No. 1 was given its first performance by the New York Philharmonic-Symphony in April, 1938, conducted by the composer.

Moriz Rosenthal to Give Master Class at Longport, N. J.

MEDIA, PA., July 10.—Under the auspices of the Franz Liszt Academy, Dr. Constance Henry Beauer, director, Moriz Rosenthal, will conduct a master class from Sept. 7 to Sept. 22, at Longport, N. J.



Quincy Porter

Jane Grim, Joan Garey and Betty Low Kent.

Presented by her teacher, Florence Turner Maley in her Steinway Hall studio, Gertrude Westmoreland, contralto, was heard in recital on the afternoon of June 19. An interesting program was given artistic interpretation and she was cordially received by the large audience. Mary Williamson was the accompanist.

Lynn Vett Heard in an Evening of Song

Lynn Vett, soprano, and pupil of Mrs. John Dennis Mehan, was heard in an evening of song on June 11 in studio 817 at Carnegie Hall. George Herlihy was at the piano.

Miss Vett revealed a musicianly insight and a happy faculty for interpretation in Massenet's 'Elegie', Christian Sinding's 'The Gull' and Leo Delibes's 'Omer Ouvre Toi'. Examples of Lieder included in her program were Rheinhold Becker's 'Frühlingzeit', Robert Schumann's 'Du Bist wie eine Blume' and Schubert's 'Ungeduld'. A group by John Barnes Wells comprised 'Kitty', 'Little Madame April', 'Feelin' Weary' and 'Lightning Bug'. Her enunciation of the texts was also particularly praiseworthy and Mr. Herlihy proved a felicitous accompanist.

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'HANS HEILING' AND 'KITESH' PRESENTED IN PRAGUE

Strauss's "Ariadne auf Naxos" Given With Anny Konetzni in Title Role—Winifred Cecil Appears as Aida and Elisabeth in "Tannhäuser"

By H. H. STUCKENSCHMIDT

PRAGUE, July 1.

THE repertoire of the Prague German Opera during the last years has undergone some alterations. Whereas in former times Mozart furnished the main part of performed works and beside him Wagner dominated, this situation has changed in favor of Richard Strauss and Verdi. In the last season the greatest operatic success was Strauss's 'The Silent Woman', conducted by Georg Széll and directed by Erwin Hartung. This year it is 'Arabella' which has remained in the repertoire from October on and was heard even during the summer festival in May and June. Now 'Ariadne auf Naxos', the artistically most refined and most "modern" result of Strauss's association with Hugo von Hofmannsthal has taken its place at its side. The ironic atmosphere of the work, in which elements of the opera buffa and the opera seria are so ingeniously reflected, was admirably brought to light by the stage direction of Renato Mordo. The figures of the commedia dell'arte and those of the tragic mythological Ariadne opera were brilliantly contrasted, the life on the stage forming a queerly varied microcosm out of which the soloists' achievements emerged efficaciously.

Konetzni Sings Ariadne

A cast of stars provided the highest vocal level conceivable, particularly in the female parts. For Ariadne, Anny Konetzni had been engaged as guest, and her dramatic soprano can hardly be surpassed for volume and sonorous beauty in this role. Rose Book, excellent soprano of the Prague Opera, sang Zerbinetta's coloratura passages with an ease and accuracy which, above all in the extremely difficult aria, was stormily applauded. In the part of Bacchus Hans Grahl and Kurt Baum alternated. As Composer, Harriet Henders exhibited the range of her voice, yet without quite exhausting the histrionic possibilities of the role. Karl Rankl conducted with a flair for rhythm and colorful contrasts.

A great success attended the revival of 'Hans Heiling' of Marschner in the German repertoire. As a model of 'The Flying Dutchman' and certain Wagnerian principles in general, the work has historic importance; as a creation of fantasy and dramatic power it excels most of the typically romantic operas which were composed after and before. The melodic style, so full of Italian brio, and its colorful orchestration immediately secured attention. The libretto, written by the famous Berlin actor Eduard Devrient, who also played the title role in the first performance in 1833, is poetry of high value.

Singers in 'Hans Heiling'

Two vocal achievements dominated the performance, that of Josef Schwarz in the title part, and Lydia Kindermann, contralto, as the Queen of the Earth-Ghosts. Miss Henders sang the girl Anna with fine dramatic swing, whereas Kurt Erich Preger as the hunter Conrad distorted his naturally beautiful tenor voice by a portamento which be-

came an unbearable mannerism. In Fritz Zweig's reading the romantic atmosphere and dramatic elan of the score were superbly preserved. Mordo presented a lively and stylish stage production within Frank Schulte's nice settings.

At the Czech National Theater there was the first Prague performance of Rimsky-Korsakoff's 'Legend of the Invisible City of Kitesh'. The opera, which has recently been staged in Berlin with great success, belongs to the best works of the Russian chorus-opera genre. In spite of deficient dramatic development, the libretto, thanks to the accumulation of choral effects and to its mystic atmosphere, is not entirely lacking in a certain tension. Rimsky had evidently the idea of confronting Modest Mussorgsky's 'Boris Godunoff' with a more modern folk-opera. Of course he does not match the genius of his contemporary and friend in inspiration, but in the important choral parts he achieves some powerfully built and gorgeously scored scenes.

These choral scenes were prepared



Winifred Cecil

with great care and skill by the conductor, Zdeněk Chalabala. The beautiful voices of the Czech choirs, above all the tenors and basses, gave a sort of ponderous air to the evening. Less convincing was the general conducting, which caused us to miss somewhat the mysticism and the Russian spirit of the work. Among the soloists Lubomir Višegonoff stood out as prince George. The tenor Bornislaw Chorovič was good as the young prince, though Ada Nordenová failed musically as well as histrionically. A very colorful and exciting miss-en-scène was supplied by Dr. Branco Gavella, gifted Yugoslavian regisseur, now at the Brno Opera House. The settings showed definite Slavonic spirit and were by Alexander Benois.

A series of jubilee performances at the Czech opera featured Bedřich Smetana, Czechoslovakia's greatest musical genius. Vaclav Talich introduced the cycle by a performance of 'Má Vlast'. A fine performance of 'Libuša' followed, conducted by Talich and with an excellent cast.

Winifred Cecil Appears

As guest in the German Opera House we heard a young American soprano,

Winifred Cecil from New York and La Scala. She made her debut here as Aida, and although the general impression was not unfavorable, we had wished for a less trying part to introduce a voice which still has to conquer the dramatic accents. Only with a second appearance, as Elisabeth in 'Tannhäuser', did Miss Cecil entirely disclose the charms of her beautiful voice which seems very well trained and has a certain delightful glow of its own in the high register. In the 'Aida' performance a particularly fine impression was made by Kurt Baum as Radames.

Of orchestral concerts the performance



Harriet Henders

of Beethoven's 'Missa Solemnis' must be mentioned. It was perhaps the last concert to be given by the German choirs in Prague which suffer increasingly from political controversies and are supposed to be dissolved. The performance, rather slow in tempo and not invariably in tune, was conducted by Dr. Gerhard von Keussler. The solo quartet included Miss Henders, Lydia Kindermann, Karl Michalka and Magnus Andersen.

Kolisch Quartet Acclaimed

A Beethoven festival of quite different kind was the cycle of five concerts, in which the Kolisch Quartet played the master's sixteen-string quartets. The four players, Rudolf Kolisch, Felix Khuner, Jenö Lehner and Benjamin Heifetz, need not be introduced to American readers. They have in Prague one of their greatest, most faithful and enthusiastic followings. The five concerts were among the most impressive events of the season. The Kolisch organization has rightly abandoned the custom of playing the sixteen works in the order of their composition. On the contrary they mix the three styles, combine the compositions according to tonal kinship and thus achieve more musical variety on the program. The concert direction Hopjanová had prepared for the cycle a program book which can be considered a model. It contained instructive analyses of the works by Dr. Gerth-Wolfgang Baruch, biographical notes about the works and the persons to whom they are dedicated and, in addition, lists of the available pocket scores and the gramophone records.

One evening of the Pritomnost was devoted to Vítězslav Novák. Two works by the Czech master, composed thirty years ago, confirmed the impression of a creative power which has maintained itself unabashedly in the turmoil of ephemeral post-war styles and tendencies. The song cycle 'Nocturnal Mood' was sung by Marie Cyterková and admirably accompanied by Hans W. Süsskind. The piano poem 'Pan' with

Kolisch Quartet Gives Cycle of All Beethoven's Quartets — Harriet Henders Soloist in 'Missa Solemnis' — Numerous Native Works Heard

its peculiar style of impressionist al fresco was played effectively by František Maxian.

Czech Novelties Heard

Novelties were presented at a concert of the artists' club 'Manes' in the chamber music hall of the Smetana Museum. Iša Krejčí contributed a cycle of madrigals with words of K. H. Macha in which modernism and old Italian choral technique form an advantageous ensemble. The compositions were very cleanly sung by a chamber choir under the baton of Miloslav Kabelač. Pavel Borkovec was represented by a group of songs with texts by the ultra-modernist Vítězslav Nezval. A lightly sketched, bizarre-sounding piece 'Late Insight' had a special success in the interpretation by Marie Budíková-Jeremiáš. The introduction to the evening which contained two other less important Krejčí works, was Paul Hindemith's piano Sonata, the first of the 1937 trilogy with the beautiful Hölderlin motto. Dr. Vaclav Holzknecht played it well technically but somewhat coolly.

A number of interesting piano recitals have been given. Yvonne Lefébvre showed her great capacities in a program which began with Beethoven's 'Diabelli' Variations and ended gloriously with Debussy Preludes. Frank Bishop proved himself a powerful player with a genuine flair for Chopin. H. W. Süsskind played in one evening the whole of the piano works of Leoš Janáček. Alice Herz-Sommer, a young Prague pianist, attracted much attention with a classical program from Beethoven to Smetana. Poldi Mildner was the feted soloist of a concert of the radio orchestra under the baton of K. B. Jiráček.

The French cellist Georges Michelin was heartily applauded and under the auspices of the Czechoslovakian-Swedish cultural exchange, the Stockholm choir 'De Svenske' gave a most successful concert.

Politics and Music

The political struggles between Czechs and two kinds of Germans within Czechoslovakia begin to react upon musical life. The Sudeto-Germans, that is the national socialist German-Bohemians, get more influence in all kinds of German institutions. In connection with this, the excellent music monthly, 'Der Auftakt', official organ of the Musikpädagogische Verband, has been stopped. The review was under the editorship of Prof. Dr. Erich Steinhard who in the seventeen years of its existence made it an internationally respected music paper. Contributors of high repute from all over the world have written for the 'Aufakt', which seemed too international and too liberal in its opinions for the Sudeto-German opponents. It will now be replaced by the 'Sudetendeutsche Musikblätter', a paper of national-socialist tendencies. At the same time the board of the Musikpädagogische Verband has been "purged" of Non-Aryan members. One wonders what will happen if the Sudetendeutsche extend their influence to the German Opera House which has a quite cosmopolitan cast and some Jews among its best singers, conductors and regisseurs.

A European Chamber Music Festival will be held in Trencschin-Teplitz, Czechoslovakia, from Aug. 17 to 28. In addition to Czech chamber ensembles there will be heard the Calvert-Quartet, the Havemann-Quartet, Quartetto di Roma, the English Madrigal choir, The Tudor Singers, the New Hungarian Quartet, the Polish String Quartet and others. The program will include classics and some moderately modern works.

Massenet's opera, 'Werther' first sung in Vienna in 1892, and at the Paris Opéra-Comique the following year, has recently had its 1,000th performance at the Paris theatre.